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GREEK PRIMER

COLLOQUIAL AND CONSTRUCTIVE

BY

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EDINBURGH

Scribendo dicimus diligentius, dicendo scribimus facilius.
QUINTILIAN.

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PREFACE

ONE cannot have moved much in the world without hearing complaints, both from parents and young persons, about the amount of time and brain spent in the learning of languages, and the little profit derived from this outlay. These complaints, no doubt, arise partly from the want of judgment on the part of the parents, and the want of capacity and inclination on the part of their young hopefulls : parents often acting thoughtlessly on the vulgar notion that far birds have fair feathers, and preferring what is foreign to what is native, and what lies at a great distance in time or space to what is near ; and young persons being forced to submit themselves to a grammatical indoctrination in which they feel no interest, and from which they derive no benefit. But it is no less true that these complaints are due in no small measure to false methods of linguistic training generally, or to some cherished prejudices in favour of certain languages on the part of the teachers ; and it becomes therefore, at the present day, a matter of great practical importance to inquire how far our traditional methods of teaching languages are in conformity with the method of Nature in her great art of thought-utterance, and how far they may justly be called on to submit themselves to a revision and a reconstitution. We say at the present day emphatically, because it is quite evident that education, following in the train of democratic reform, is one of the watchwords of the hour, to which every good citizen must

lend an obedient ear; and not only so, but circumstances have so changed since our schooling received its traditional form, that the wants which were satisfied by our school curriculum and school practice in the days of Milton and Locke now demand an altogether different treatment. In particular, the so-called learned languages, two hundred years ago the only medium of culture to an accomplished English gentleman, have now become the luxury of the leisurely, or the arsenal of the professional few, while other languages, such as German, not named in those days, are now sought after as the keys to the most valuable storehouses of all sorts of knowledge. Add to this that Great Britain, which was then a secondary naval power, and following the French and the Spaniards slowly in the great world-transforming process of colonisation, is now mistress of a world-wide empire from the Ganges to Vancouver Isle, through which stretch she exercises a dominant influence, combining the political virtue of ancient Rome with the commercial activity of Carthage. In these circumstances it becomes the special duty of every British man to acquire a familiar knowledge of the languages of the various races with which he may be brought into political or commercial relations ; and, as languages after all are not valuable in themselves, but only as tools by which effective work in certain fields falls to be performed, we ought to see to it, both that we get the proper tools for doing the work, and that we learn to use them in such fashion as to work pleasantly and profitably ; and in this view it may be truly said that, while the wrong language in the wrong place is of no use at all, even the right language in the right place, when imperfectly learned, is a tool with which the best workman can do only bad work, and perhaps cut his own fingers in the process.

As language is a function which belongs as much to every normal human creature as seeing or hearing, there can be no difficulty in finding out the method of Nature in its acquisition. We have to answer only two questions : first,

What are the factors of the process by which the human babe, from being capable merely of inarticulate cries, like any of the lower animals, is developed into an easy and graceful manipulator of articulate speech ? and again, How far, and in what respects, does this model require to be modified in order to enable the expert handlers of the mother tongue to use any second or third language with like expertness ? That this cannot be a very difficult matter demands no far-sought induction to prove, as the fact lies before us ; for from the Greeks in the South-East to the Highlanders in the North-West we find bilingual and trilingual peoples largely scattered over Europe. It is in fact as easy to learn two or three languages as to learn one, if only the learner be habitually submitted to the natural influences, and guided by the steps of a natural process.

What then, in the first place, are the steps of the process which analysis presents as elevating the inarticulate babe to the significant-speaking boy or girl ? There is (1) the direct connection of certain objects with certain sounds and gestures ; (2) these objects are such as stand in the nearest relation to the learner, and are presented to him in an atmosphere of the most natural and most pleasant surroundings ; (3) the imitative faculty, by which he appropriates the proper sounds, is encouraged and cherished by frequent repetition, till the original impression becomes permanently stamped into his soul, and, so to speak, jumps up spontaneously with the object. Let us, in the next place, ask how far this child's linguistic ladder is affected by the performer being an adult. Manifestly the difference lies only in one point, and that altogether in favour of the adult, viz. the application of a regulated system to the accidental sequences by which the child learns its mother tongue, easily indeed and pleasantly, but slowly ; for he learns not architecturally as a mason builds a house, but by the way, as one picks up a pebble on the shore or a daisy from the meadow ; whereas the adult, with his firm will and his reasonable purpose, wishing to learn a language

can submit himself to a reasonable and a calculated treatment ; and in so doing experience has shown that in favourable circumstances, and under wise training, he can learn a foreign language more perfectly in six months than a child can do in as many years. Why then, you ask, is this not always done ? Why does it seem such a difficult business to acquire a familiar knowledge of any foreign language, and why is so much brain and so much time spent so frequently on their acquisition with such scanty results ? The answer can be only one : because your teacher has ignored the method of Nature, and given you a bad substitute for it in his own devices ; instead of speaking to you and making you respond, in direct connection of the old object with the new sound, and thus forming a living bond between the thinking soul, the perceptive sense, and the significant utterance, he sends you to a book, there to cram yourself with dead rules and lifeless formulas about the language, in the middle of which he ought to have planted you at the start. The evil results of this neglect of the living model of Nature are only too manifest. Books are useful, but they are only secondary ; in all matters of observation and practical exercise they may form an apt accompaniment or a supplement, but they never can supplant the vital function of which they are only the dead record. No one learns dancing, or fencing, or golf, or lawn-tennis from a book. The evils caused by this unnatural delegation of the work of a living teacher to the formulas of a dead book are three : (1) The direct connection between the reasonable soul and the new articulate sign of the object is lost ; the learner does not shake hands, so to speak, with the object, but he cumbers himself with the phraseology of his mother tongue, and instead of saying at once δός μοι ἄρτον, *give me bread*, he must first ask what is *the Greek for bread*. In this way the new term remains a stranger to his thought, and he uses it uncomfortably, as when a man puts on a pair of shoes which have only an occasional acquaintance with his feet. (2) Then again,

when, after being sufficiently tortured with mere grammatical forms, he acquires a certain vocabulary from the elementary reading books, the objects for which this vocabulary supplies the new names are seldom the objects with which he is familiarly surrounded and in which he has a living interest, but they relate to something Julius Cæsar did in Gaul or Cicero said in Rome some 2000 years ago, a region of strange sounds, in which the linguistic neophyte of this nineteenth century has no particular inclination to move, and to which his memory cannot ally itself with any feeling of kinship ; and he easily forgets the word, because he does not care for the thing. But (3) even when he does care for the thing, the mere reading of a lesson every day does not in the least ensure that frequent repetition of a new vocable in connection with an object, on which the familiar knowledge of a language depends ; whereas, if the teacher had commenced by making his schoolroom an echo-chamber of daily repeated sounds in connection with interesting and familiar objects directly in the view of the learner or near to his daily life, familiarity with a new language, be it Greek or be it German, would come as naturally and as pleasantly to a clever lad of seventeen as the use of the mother tongue to a dainty girl or a rattling boy of seven.

These things being so, and the method of Nature being so plain in the matter, we now ask what are the causes that have led so many of our teachers, even the most accomplished of their class, to neglect so infallible a guide, and to follow methods of linguistic inculcation equally unpleasant in the process and unprofitable in the result ? These causes, fortunately, are as patent as the consequences to which they have led. The first cause is ignorance. In not a few of our educational institutions it is to be feared there are teachers—an over-worked and under-paid class—who are employed to teach languages of which they have only a very superficial knowledge and no firm hold. With persons of this class the whole process of linguistic

training amounts to this, *Read your book, Get your lesson, and I will hear you.* Of a living appeal from the tongue of the teacher and a living response from the tongue of the learner these gentlemen have no conception. They must do the most they can, confine themselves within page and chapter of a printed book, where they require no knowledge beyond the marked limits of the lesson, and where the scantiness of their linguistic furniture and the feebleness of their linguistic vitality cannot be exposed. Let them pass. But what of the men of high accomplishment, exact scholarship, and fine taste: why should they scorn the practice which is the foundation of the rules, and the conversation which made great speeches and great poems before rules or schools were heard of? Simply because they have forgotten the lesson taught in a well-known dialogue of Plato,¹ that the printed papers which we call books, useful for record, are rather prejudicial than profitable to the culture of memory; they have become the slaves of their tools, and defrauded the ear and the tongue of their natural rights in the field of significant speech by a wholesale transference of their functions to the eyes. The scholar, in their conception, is a reading animal, and without books he is nowhere. Why then, they will argue, when our object is to read and to understand books, should we trouble ourselves with conversation? We do not learn Latin in order to talk with Cæsar and Cicero, but to read their books; and in like manner we do not study German to drink beer and smoke pipes and sing songs with rollicking students in a *kneipe*, but to ponder with many-sided thought over the poems of Goethe or the speculations of Hegel. So be it. Let books and not living converse be the final end of the study of languages; so they certainly are with the dead languages; but even with regard to them it is quite certain that the familiarity and frequent repetition which are the special virtues of the conversational method both render the

¹ *Phaedrus*, 275 E.

mastery of books, as in the case of the mother tongue, more complete, and the hold of the printed signature at once more firm in the grasp and more easy in the approach. But some one will say, Does not speaking in a language imply thinking in it, and is not thinking in a foreign tongue one of the most difficult and rare attainments even with the most accomplished linguists? Not at all. The difficulty lies merely in starting from the wrong end and following the false direction thus given till it culminates in the persistency of a bad habit and the imagination of an impossibility. It is as easy to look the Sun in the face and say שְׁמִישׁ, SHEMISH, as to say SUN, and there is no more difficulty in saying λαβὼν τὸ σκάλευθρον κίνει τὸ πῦρ, than in saying, *take the poker and stir the fire.* In both cases the direct connection of *thought, thing, and word* is equally obvious, equally easy, and equally natural; only at the start the habit of thinking exclusively in the mother tongue must be broken.

There is one other objection to the conversational method in the teaching of languages, viz. that it makes a man a parrot. Well, a parrot is an imitative animal, and so is a man, and so far must not be ashamed to own his kinship with the plumpy prattler. But he is a parrot and something more; and this something more every sensible teacher will take into account. For myself, I have no preference for random talk: my contention is for regulated talk; the talk first and the regulation afterwards, in the order of gradation so succinctly stated by Lord Bacon—*speaking makes a ready man, reading makes a full man, writing makes an accurate man;*—all the three. But have your nails first before you pare them; this is the common sense of the matter.

In conclusion, I have a word or two to say with regard to the occasion and the plan of this little book. In the first place, whatever may be said of Hebrew or Latin, Greek is a living language, and must be treated as such even by those who persist in the notion that, while the

method of living vocal appeal applies in its full extent to modern languages, it is certainly out of place in the treatment of the two ancient languages which justly claim the first place in the linguistic culture of our highest schools. The delusion that Greek is a dead language, springing as it does mainly out of our “insular ignorance,” as Professor Seeley calls it, and partly, I fear, our national insolence, will be dispelled in a moment by a glance at any current Greek newspaper; as for instance the following paragraph, the first that met my eye, from the 2d November number of the Athenian “*Ακρόπολις*,” giving a short notice of the application of Koch’s remedy for consumption.

NEA KAI PERIEGTA.

·Η φθίσις ἐν Ρωσσίᾳ.

·Η ἀνακάλυψις τοῦ μεγάλου Κώχ δίδει ἀφορμὴν εἰς τὰς ρωστικὰς ἐφημερίδας νὰ ἔξετάσωσι πόσοι εἰσὶν οἱ πάσχοντες ἐκ τῆς νόσου ταύτης. ·Ἐκ τῶν 120,000,000 τῶν κατοίκων τῆς Ρωσσίας, ἄν υπολογίσῃ τις μόνον 5 ἐπὶ τοῖς 0)ο πάσχοντας ἐκ φθίσεως, 6,000,000 μόνον Ρωσσοὶ ἔχουσι τὴν ἀνάγκην τῆς θεραπείας τοῦ περικλεοῦς καθηγητοῦ. ·Ο ἀριθμὸς εἶνε μάλιστα ἐν τούτοις ἀκριβῆς. ·Ἐν Ρωσσίᾳ καὶ ἴδιας εἰς τὰ βορειότερα αὐτῆς μέρη ἡ φθίσις κάμνει μεγίστην θραῦσιν. ·Ἐν Πετρούπολει ὡς ἐκ τῆς ἀθλιότητος τοῦ κλίματος καὶ τῆς κακῆς διαίτης τόξεών τινων τῆς κοινωνίας ἡ φθίσις καταστρέφει φρικωδῶς. ·Ἐν ταῖς οἰκίαις ἀπομεμακρυσμένων τινῶν συνοικιῶν, εἰς οἰκίας εἰς ἀ σπανίως διεισδύει ἀκτὶς ἥλιου βλέπει τις νέας καὶ νέους ὡχροὺς αἵμοπτύοντας καὶ ἐκεῖ εἰς ἀνήλια δωμάτια ἀναμένοντας τὸν θάνατον. Μειδιάσατε δυστυχεῖς· ὁ Κώχ ἐργάζεται ὅπως ἀρπάσῃ ἀπὸ τὰς χείρας τοῦ θανάτου ὅλα αὐτὰ τὰ ἑκατομμύρια τῶν ὑπάρχεων.

Any person who can read classical Greek without a dictionary will have no difficulty in understanding this passage; and, if he is familiar with the New Testament in

the original, he will find that some of the principal peculiarities which distinguish the Greek used by the living political and public men of Athens, so far from being corruptions, are no less distinctive features of the *κοινὴ διάλεκτος* of the Greeks now than they were in the days of the Apostle Paul and the Evangelist John. But this is not all. It requires only a superficial acquaintance with the most patent facts of Greek literature to know that some of the most popular and the most profound teachers of Greek wisdom—Plato, Aristophanes and Xenophon—use the conversational style. The Greeks, in fact, were, as they are still, a lively and a talking people, and Socrates, their greatest name, cannot be better described than as a talking street preacher of reason and common sense. Well, then, on this double basis that Greek is a living language, and that the colloquial style is that in which its highest and best thoughts are expressed ; and knowing, moreover, by large experience, that the most effective way to get a firm grasp of any language is to begin by speaking it, some twenty years ago I published a small volume of Greek and English dialogues,¹ which I used in my class in as far as it was possible to do so in such a multitudinous huddlement of untrained lads as the Scottish Universities, contrary to the practice of all educated nations, admit into the junior classes of the Faculty of Arts. The little book came to a second edition ; but that it was in anywise generally used by classical teachers I have no reason to believe, partly because, of all classes of men, teachers are the most closely wedded to old bookish habits, and partly because Scotland is not a country to which the world, governed as it is by authority and by names, would look for anything worthy of imitation in the Greek line : “*Can any good thing come out of Nazareth?*” This, as the world goes, was quite legitimate, and gave me no concern. But since that time, as a natural consequence of the great educational movement

¹ *Greek and English Dialogues for the use of Schools and Colleges.* London : Macmillan, 1871.

of the age, some very distinct voices have come to my ear, to the effect that there is something radically wrong in our way of dealing with languages, and that the method of teaching by rules and grammar mainly can no longer be tolerated. I therefore felt it my duty to appeal a second time to the public and to teachers on this important matter, the more so that my little book stood too far apart from the educational attitude of the teachers, and, if it was to find its way into general school use, required a more elementary book as an introduction. This elementary book I now send forth under the title of a *Greek Primer, Colloquial and Constructive*, indicating by this title that the lessons in talking go hand in hand with the grammatical forms naturally educed from them, each lesson being regulated talk, according to a natural progression from the more simple to the more complex forms in ordinary use. This progressive incorporation of the grammar is the feature which distinguishes the lessons of this introductory book from the dialogues in its predecessor; and the necessity of having constant reference to grammatical forms prevented me from giving that unity of subject to the dialogue as dialogue which belonged to the previous volume.

I have only further to state, with regard to the use of this little primer in the hands of a teacher, that I have no desire that he should bind himself slavishly to the text. The scraps of talk that are given under each lesson are meant to lend him a helping hand in the use of a new organ; and, to enable both teacher and learner to furnish themselves with a living vocabulary of Greek words in direct connection with their daily surroundings, I have added an alphabetical list of the names of the most familiar objects that belong to the field of life in town or country where the learner may happen to be. When the young Hellenist has stamped its Greek designation directly on every object that meets his eyes, and connected it with some single verb that

belongs to its significance in familiar life, I would then suggest that the teacher, besides the daily repetition of certain forms of common conversation, should give a *vivè voce* description of pictures hung on the wall two or three times a week, which the learner shall be called on to repeat without any written notes ; the principle of the method being always to maintain the direct action of the mind on the object, through the instrumentality of the new sound, without the intervention of the mother tongue. As to when, and how far, and in what kind the usual furniture of elementary books of grammar, reading, and exercises should go parallel with colloquial practice, this I leave altogether in the hands of the practised teacher, being well assured that easy reading and accurate writing, so far from being inconsistent with, are the natural blossom and the ripe fruit of the root of living utterance from which I start.

One other matter requires special notice—a matter not necessarily connected with the colloquial method, but which may be wisely used as a help. To each lesson I have appended a short list of English words, either by family affinity, or by direct borrowing, or by indirect borrowing through the Latin, radically identical with the Greek. The habit of identifying such words under an English disguise will perform the double function of facilitating memory and giving a lesson on the transmutation of sounds and meaning, the tracing of which gives so peculiar a charm to comparative philology. In Appendix I. I have added some of the principles on which these transmutations depend, so far as they are suggested by the words used in the text.

But what of the pronunciation ? After what has been shown of the living continuity of the Greek tongue, from Byzantium downwards to the present day, there cannot be the slightest doubt that Greek orthoepy should be treated in the same fashion that the orthoepy of French, German, or any other living tongue is treated. The pronunciation

is ruled by the practice of the present, not by philological facts or fancies as to the pronunciation of the past. No doubt, as Heraclitus says, *πάντα ῥεῖ, all things flow*; as in the universe, so in language, there is no fixation—there is always change. But the changes which take place in living languages, like English or Greek, are of a very different kind from those which take place when a language like Latin becomes dead, and rises to a new life in the form of such specific varieties as Spanish, Italian, and Portuguese. They are of the nature of a normal growth, and are at all events only exaggerations or expansions of a native tendency. To such exaggerations every spoken language is subject, and few more than our insular English, as any one may see who will compare the accentuation of English in the time of Chaucer with the orthoepy of the present hour. But in respect of accents at least Greek has been far more conservative than English, so much so indeed that the accentual marks placed on Greek words by the Alexandrian grammarians two hundred and fifty years before Christ, in the practice of the Greek Church and the Greek people still indicate the same dominance of voice on the accented syllable that the Athenian ear recognised as classic in the orations of Demosthenes and the apostolic eloquence of St. Paul. There can therefore be no greater barbarism than to disown this legitimate music of Greek speech, as is done both in England and Scotland, when we pronounce *ἄγαθὸς οὐ θεός*, like Latin or English, *āgaθos ó θeos*; not to mention the staring absurdity and loss of brain implied in the practice of the great English schools of first pronouncing the word with a false accentuation, and then stultifying the daily practice of the ear by learning a rule to say where the accent ought to have been placed! Nothing could more distinctly show the falseness of our habit of flinging the burden of learning languages on formulas of the understanding and leaving the living organ of linguistic practice altogether out of account. Therefore, by all means, either drop the accents out of the grammar, or use them when-

ever you give the written word voice in the air. As to the quantity of the vowels, which is the stumbling block with most English scholars, we have no lack of words, even in our own unmusical English, such as *lāndholder*, in which, as in the Greek ἀνθρωπός, the ante-penultimate has the rising inflexion, while the penult is long; and if the modern Greeks pronounce ἀνθρωπός as if written ἀνθροπός, that is only a natural curtailment of the unaccented syllable which lies in the nature of human speech, and will be found exemplified more or less in all languages. As to the vocal value of the separate vowels and consonants, this, no doubt, is a point in some cases of considerable difficulty; but it is quite certain that *a*, both in Latin and Greek, has the broad sound as in Italian and Scotch, not the sound of the English in *pātent*, that *i* is the most slender of the vowel sounds, not the broad semi-diphthongal sound of the English in *prime* or *sigh*, that *ov* has the soft sound of *oo* in *boom*, not the *bow-wow* sound of *ou* as in *howl*; also that *ai* in all probability was pronounced as in the English *vain*, not as in the German *Kaiser*. On the whole matter of pronunciation, however, the English scholar should bear in mind that the poetry of the ancients was composed on musical principles, with a strict regard to the quantitative value of the vowel on which the rhythmical accent fell, a practice which necessarily caused the spoken accent to be dropped in verse, or very much subordinated; and again, if his ear should happen to be very much offended by the predominance of the slender sound of *i* in the familiar πολυφλοίσβοι θαλάσσης of Homer, there is no reason why he should not adopt a special vocalisation for the reading of the Greek poets, just as we in our reading of Chaucer must constantly put a final accent on words that, if applied to the spoken tongue, would render the speaker either ridiculous or unintelligible. But in whatever fashion the teacher of Greek in this country may choose to settle this delicate point, the matter of pronunciation has nothing radically to do with the great

principle of linguistic practice which this little book inculcates. To start with the practice of speaking will facilitate the acquisition of a new language under any system of pronunciation ; only this must distinctly be said, that the scholar who has learned to read Greek with a vocalisation and an accentuation invented by himself for himself has deliberately cut himself off from all intelligible communion with the people whose literary tradition he values so highly, and with whom to maintain a familiar intercourse, both in a political and a literary point of view, should be no secondary consideration with the wise.

In conclusion, I have great pleasure in returning thanks to the learned Hellenists who kindly undertook the task of revising the proofs of this little work as they came from the press, viz. Mr. Hardie, Balliol College, Oxford ; Principal Geddes, Aberdeen ; Principal Donaldson, St. Andrews ; and Mr. Gardiner, Edinburgh Academy ; and if I have not in every instance taken advantage of their suggestions, it is because on principle I have no sympathy with the nice sensibility which refuses the stamp of classicality to all forms and idioms unsanctioned by the usage of Attic writers, preferring to float my skiff freely on the great Catholic Greek of all ages, from Plato to Polybius, from Polybius to Chrysostom, and from Chrysostom to Thereianos and Paspati.

EDINBURGH, *April* 1891.

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THE ALPHABET
ACCENT AND QUANTITY

THE GREEK LETTERS

THE Greek letters, borrowed as they were from the East and adopted by the Romans, are substantially the same as the Roman letters of our common English usage, and in fact differ from them both in figure and power scarcely more than our present English type differs from the old English black letter or the common German type. A few remarks will suffice to show where or how far the pronunciation varies from our English use of the same letters.

Greek Figures.	Names.	English Figures.
A, α	ἄλφα	a
B, β, Β	βῆτα	b
Γ, γ, Η	γάμμα	g
Δ, δ	δέλτα	d
E, ε	ψιλόν	e
Z, ζ, Ζ	ζήτα	z
H, η	η̄τα	ee
Θ, θ, Θ	θήτα	th
I, ι	ἰῶτα	i
K, κ	κάππα	k
Λ, λ	λάμβδα	l
M, μ	μῦ	m
N, ν	νῦ	n
Ξ, ξ	ξῖ	x
O, ο	μῖκρόν	ö
Π, π	πῖ	p

PRIMER OF COLLOQUIAL GREEK

Greek Figures.	Names.	English Figures.
P, ρ	ρῶ	rho
Σ, σ, ς	σιγμα	sigma
T, τ, Τ	ταῦ	tau
Υ, υ	ψιλόν	'upsilon
Φ, φ	φῖ	phi
Χ, χ	χῖ	chi
Ψ, ψ	ψῖ	psi
Ω, ω	ω μέγα	omega

NOTES

A is always the broad *a* (=ah) of all European languages, and never softened down to the English *ā*, as heard in *pātent*, *nātion*.

B in the spoken Greek of the present day is softened down to the cognate *v*, exactly as in Gaelic *b* with the *h* appended becomes *v*, as *ban*, fair, with *h*, *bhan=van*.

Γ, when followed by the broad vowels *a* and *o*, is pronounced hard as in English and Gaelic; but when followed by soft vowels the Greeks now give it the sound of the English *y* in *yes*, *yellow*—*γέλως*, *γέρων*,—just as in German the *g* in the third syllable of *Göttingen* is so softened down as almost to disappear.¹ This euphonic action of a weak vowel upon a strong consonant preceding is natural and found in most languages; exactly as the Italians in their soft dialect of Latin have changed *Kukērōn* into *Chichero*, *ch* being pronounced as in the English *church*.

Before κ, γ, χ and ξ, the letter γ has the sound of *n*, as in *ἀγγελος*, in Latin *angelus*, English *angel*.

Δ, or D, is in like manner softened into *th* as in the English *mother*; thus *ðēv not*, from *οὐδέν*, pronounced *oūθēv*.

E is our short *e*, as in *get*; never long *ē*.

H, or *ἥτη*, was in ancient times always a long *ē*, English *ā* as in *gate*; now it is always *ee* as in *seem* or *theme*.

Θ is the English *th*, as in *mouth*, *south*.

I is always the slender English *ee*, either short as in *peep* or long as in *scene*.

Ξ is *ks*, *gs*, contracted into *x*.

Τ, from which our *y* came, was in ancient times identical with the delicate *i*, *ue*, of the Germans, halfway between *oū=oo* and *ee*, into which in the living language it is always softened, exactly as in some parts of Germany *Brüder* is pronounced *Breēder*.

X is an aspirated *k*, but pronounced like *milch* in German or *loch* in Scotch, which the English, who do not possess this beautiful soft guttural, generally sharpen into a *k*, as in *lake*.

Ω, omega, as the name indicates, is simply a long *o*, as in *πῶλος*, *a foal*.

For the English *h* the Greeks used a simple mark of aspiration turned to the right thus, *ἱερός* *sacred*, pronounced *hee-er-ōs*, while the

¹ See Zampolides's *Modern Greek*. London, Williams and Norgate, 1887.

same mark turned to the left, as in *ɛpws*, simply signifies the absence of the *h*. Whether this *spiritus lenis*, as it is called, was put on the initial vowel to indicate the presence of an original *h* which had vanished, I cannot say; but one can readily fancy that if the Cockney fashion of calling Highgate *Igate* were to become general, every such curtailed word might receive a mark thus, *'igate*, as the survival of a lost breathing.

Besides the vowels in the alphabet we find in Greek, as in other languages, compound vowel sounds called diphthongs. They are seven—*ai*, *ei*, *oi*, *av*, *uv*, *ev*, and *ov*. Their ancient pronunciation is very difficult to expiscate, and in them we note the partiality of the Greeks for the slender sound of *ee*, called by a Latin writer *gracilitas*, and by modern scholars *itacism*. This tendency has wiped off the diphthongal character altogether from *oi*, *ui*, and *eu*, which are all pronounced like a single *ü*, English *ee*. To balance this, *ai* becomes the English *ai*, as in *vain*; *ov* retains its full soft roundness as in *gloom*; while in *av* and *ev* in the living Greek the *v* has assumed a consonantal value and become *v*, from which usage the *εὐαγγέλιον* of the Gospels has become the *evangelium* of the Latin Church, and the *evangel* of English; so *avlós*, a flute, is pronounced *avläss*, and this *v* is aspirated into the kindred *f*, when the following consonant is *k*, *π*, *τ*, *θ*, *χ*, *ξ*, *σ*, or *ψ*, as in *avrbs*, *aftos*, *eōxeivos*, *efxeinos*. That the ancients, at least in poetry, did not do this is evident from the full diphthongal value of a long sound given to the *eu* in *εὐαγγής* and such-like words by the dramatic writers.

ACCENTUATION AND QUANTITY

IN respect of accentuation the Greek language has the advantage above most others that, while in Latin, English, or German the proper intonation of a word in doubtful cases can only be known by an appeal to a dictionary or to an authoritative speaker, in Greek every word in a book, as it stands before the eye, exhibits and perpetuates the tonic relation of the syllables to one another. The student has but to observe the rise or fall of the syllables on his page as he would do the notes in a piece of music, and he cannot go wrong. Only a few characteristic points require to be laid down to make the principle on which the practice depends intelligible.

The word *accent*, taken from the Latin grammarians, evidently signifies a certain music of speech, a singing to or with (*ad* and *cano*) an articulate word; while the expression used by the Greek grammarians, *τόνος* from *τείνω*, indicates a stretch, stress, or intension of the voice on the syllable so affected. Taking these two elements together we see that a Greek word, say *καλός*, *beautiful*, with the mark of the acute accent on the last syllable—hence called oxytone, from *ὀξύς*, *sharp*—is pronounced with an elevation of the voice, which brings along with it a dominance of the syllable on which it stands above the other syllables with which it is connected. It stands to reason that after such a dominance given to one syllable the voice, if there be a subsequent syllable, will fall; and so, as in *πραγμάτων*, the final syllable will be pronounced

in a lower tone which is called grave. In the general use this lower-toned syllable requires no special mark, being sufficiently indicated by its necessary subservience to the accented syllable; with the Greeks, however, it seems to have been the practice to pronounce an oxytone word, when it occurs in the middle of a sentence, in a lower tone than at the end, and so the word *καλός* in the middle of a sentence, as in *καλὴ παρθένος*, is marked with a grave accent from left to right instead of from right to left; but this, though it lowers the tone, does not affect the dominance of the syllable. It is just as if in music the same note, with the same rhythmical dominance, were sung an octave lower. Practically, the learner need not concern himself curiously about the matter.

It is a rule, both in Greek and Latin, that no word can be accented farther back than the third syllable from the end, the antepenultimate, the favourite accent of the English language. But, while this rule, in a musical point of view, preserves the language from such a rattle of insignificant sounds as in *lamentable*, *military*, and not a few other quadrisyllables in our unmusical English tongue, it manifestly requires a correction from the side of penultimate and oxytone accentuation to achieve the just balance of the music of speech. In this respect Greek is decidedly superior to both Latin and English; for, while Latin rejects the sonorous cadence of the accent on the last syllable altogether, English uses it only in some verbs, remnants of the past participle of Latin verbs, as in *reject*, *suppose*, *accépt*, and such-like; and in the case of the penult the fine swelling cadence of the Greek words, in which the acute accent of the penult is followed by a final long syllable, altogether fails, as in *πραγμάτων*, which an Englishman, following his English ear, will pronounce not only *πράγματων* but *πράγματον*, as if *ω* were *o*. The student, therefore, will carefully train his ear to give all oxytone words their full value, and never to say *ἄγαθος ὁ θεός* instead of *ἀγαθὸς ὁ θεός*, or *καλός ὁ ἄνηρ* for *καλὸς ὁ ἄνηρ*.

By the quantity of a word we mean the comparative duration of the sound, exactly as in music a $\overline{\text{F}}$ is related to a E ; and in Greek the accentuation stands in a very marked relation to the quantity of the syllables, which in practice asserts itself prominently as follows :—

(1) It is an invariable condition of the antepenultimate accent that the last syllable be short, as in *ἀνθρωπος*, a man; and in consequence,

(2) If in the course of flexion a word with an antepenultimate accent takes a long final vowel, as in the genitive and dative singular of the second declension, the accent of the first syllable is advanced to the penult, as in *ἀνθρώπου*.

(3) The converse takes place in verbs, where the accent is naturally on the root, as in *λέγω*, of which the imperfect is *ἔλεγον*; but in the aor. mid. indic., while the third person is *ἔλέξατο*, the first person is not *ἔλέξαμην*, but *ἔλεξάμην*.

A long syllable of course, as in *προφήτης*, may have an acute accent on a long vowel with the same right as a short syllable; but there are many long syllables in Greek which are marked neither with an acute nor a grave but with a circumflex, which is a prolonged accent compounded of a rise and a fall marked thus \wedge , or for greater ease, \sim . These words are generally compounds of which the elements are quite plain, as in *φιλοῦσι* for *φιλέονται*, *τιμῶσι* for *τιμάονται*; in other words, as in *σῶμα*, a body, or the genitive plural of the first declension, as *πολιτῶν*, and some others, the single elements from which the complex tone arose were either historically known to the grammarians or legitimately assumed. At all events, every syllable in Greek with a circumflex accent is practically treated as if it had two accents; *σῶμα* as if it were *σάὸμα*, *χρῶμα* as *χρόὰμα*, *πρᾶγμα* as if it were *πράὰγμα*, and so on. It follows from this, and the principle that no word can be accented farther back than the antepenultimate, that, if in the course of flexion a word with

a circumflex on the penult receives an additional syllable so as to become, in accentual value, a quadrisyllable, the accent must be advanced ; thus from *τιμῶμαι*,¹ I am honoured, we can say *τιμᾶσθε* in the second person plural, but we cannot say *τιμῶμεθα*, so must say *τιμώμεθα*. The change of accentual marking in this instance is of no practical value to the student, but in the case of enclitics, of which we shall now speak, it affects the ear most decidedly.

Enclitics are small words, which, so to speak, have not force enough to stand on their own legs, but lean (*ἐγκλίνω*) on the weightier word that precedes them for support, and become absorbed in it ; just as in English we say *don't* for *do not*, and in Italian *dimmi* for the Latin *dic mihi*. These enclitics are *πού*, *ποτέ*, *γε*, and a few others, the oblique cases of the personal pronouns, the indefinite pronoun *τις*, and the verbs *εἰμί*, *I am*, *φημί*, *I say*, except in the second person singular. The effect of their being thus taken up by the previous word and forming a new whole must, in not a few cases, materially affect the position of the accent ; for, while in *καλός τις*, *a certain good-looking fellow*, there is no change in the intonation of *καλός* to the ear, the moment I say *κάλλιστος τις*, I either violate the rule which forbids the accent on the fourth syllable from the end, or I keep to the rule and say *κάλλιστός τις*. In the same way when I say *ὁ διάβολος*, *the devil*, simply, I preserve the antepenultimate accent with full effect in its natural place ; but if I apply the reproachful term to a special person, and say, as in John vi. 70, *ἔξ ἥμῶν εἰς διάβολός ἔστιν*, *one of you is a devil*, I immediately, to give the *ἔστιν* something to lean on, must make the *διάβολος* oxytone. Similarly, I cannot write *πνεῦμα ἔστιν*, which in accentual value would be a compound word of five syllables, but I must say *πνεῦμά ἔστι* (John vi. 63), when the last syllable of the supporting word with the two syllables of the enclitic become accentually a new word of three syllables with a legitimate antepenultimate accent.

¹ Final *αι* and *αι* for accentual purposes are pronounced short in the terminal flexions of nouns and verbs—*τέτυμαι*, *ἄνθρωποι*, *τράπεζαι*.

If the position of the accent, a point often not a little troublesome even to natives in the orthoepy of their own language, has been relieved of all practical difficulty by the curious provision of the Alexandrian elders, the quantity is even more simple. With the double aid of the two separate signs for long vowels, η and ω , and the quantity of the final vowel as determined by its relation to the previous accented syllables, the only difficulty that remains is obviated by the mark — over the long vowels, and the \circ over the short ones found in all good dictionaries. In the present little work it will be sufficient to mark the long vowel where it occurs in doubtful cases, and leave the short ones to be understood as short from the absence of the long mark. But the real difficulty that prevents both accent and quantity from being easily acquired by English scholars is the negligent practice of transferring Latin or English habits of accentuation to Greek words, as when $\theta\epsilon\acute{\alpha}\sigma$ is pronounced like *Déus*, and $\Sigma\omega\kappa\rá\tau\eta\varsigma$ as *Sócrates*, and again the supposition that the accent cannot be put on a syllable without making it long, or removed without making it short. Let only the honest attempt be made to pronounce $\ddot{\alpha}n\theta\rho\omega\pi\sigma$, not as *anthroápos*, but as in *ländhölder*, *cörndéaler*, and other such words, and the *a* in $\Sigma\omega\kappa\rá\tau\eta\varsigma$, not like *a* in *claw* or *maw*, but like the *a* in *lattice* and *scatter*, and the difficulty will vanish like the gleam of a mirage before the firm foot and the cool eye of the traveller.

LESSON I.—NOUNS

NOMINATIVE AND OBJECTIVE CASE FIRST AND SECOND DECLENSION

VERBS

THREE PERSONS SINGULAR, PRESENT INDICATIVE

A NOUN is the name of a thing or person, a verb signifies an action, an adjective a quality as good or bad belonging to a noun. The nominative case is the person who is or may be doing what the verb means ; the objective case is the thing or person to which or towards which the action of the verb tends. The verb *to be*, denoting simple existence, not action, of course is followed by the nominative, not the objective case.

Nouns are masculine, feminine, or neuter.

Masculines generally end in *os*.

Feminines in *η* or *a*, a few in *os*—*όδος*, *a way*,
βίβλος, *a book*, *παρθένος*, *a maiden*.

Neuters in *ov*.

The objective case ends in *v*, the *v* being added to the termination of feminines, and substituted for the *s* in masculines. In neuters the nominative and objective are the same. Adjectives follow the same rule.

Verbs: first person ends in *ω*, second in *s*, and third in *ει* or *η*, as—

ὅρῶ, ὅρᾶς, ὅρῃ, *I see, thou seest, he sees.*
ἀκούω, ἀκούεις, ἀκούει, *I hear, etc.*

So—

θαυμάζω, *I wonder.*
μισῶ, *I hate.*
φιλῶ, *I love.*
ἔχω, *I have.*

USEFUL IMPERATIVES

φέρε, *bring.*
δός, *give.*
ἰδοῦ, *behold! here!*

The article *the* is declined masculine, feminine, and neuter like the nouns, thus—

ὁ	ἡ	τὸ
τὸν	τὴν	τὸ

It never has *a* in the feminine.

The verb *to be*, *εἰμί*, has second person *εἶ*, third *ἐστί*, or before a vowel *ἐστίν*, and in plural *ἐσμέν*, *ἐστέ*, *εἰσι*.

The pronouns of the first and second persons are—

ἐγώ	μοῦ, ἐμοῦ	μοῖ, ἐμοί	μέ, ἐμέ
<i>I</i>	<i>of me</i>	<i>to me</i>	<i>me</i>
σύ	σοῦ	σοί	σέ
<i>thou</i>	<i>of thee</i>	<i>to thee</i>	<i>thee</i>

λαμπρός ἔστι ὁ ἥλιος, *the sun is bright.*

καὶ καλὴ ἡ ἡμέρα, *and the day beautiful.*

ὅρᾶς τὸν ἥλιον; *do you see the sun?*

ὅρῶ νεφέλην, *I see a cloud.*

νεφέλην στυγνὴν ὄρῶ, *I see a dark cloud.*

ὅρᾶς τὸν καπνόν; *do you see the smoke?*

ὅρᾶς τὸν οὐρανὸν τὸν κυανοῦν ; do you see the blue sky ?

ἀκούεις τοῦ ποταμοῦ ; do you hear the river ?

ἀκούεις τῆς βροντῆς ; do you hear the thunder ?

θαυμάζεις τὸ δένδρον τόδε τὸ ὑψηλόν ; do you admire this tall tree ?

θαυμάζω καὶ μᾶλα γε, I admire it extremely.

ὅρᾶς τὸ ρόδον τοῦτο τὸ καλόν ; do you see this beautiful rose ?

καὶ τὸ λείριον τὸ λευκόν ; and the white lily ?

καὶ τὴν πόαν τὴν χλωράν ; and the green grass ?

καλός ἐστιν ὁ κῆπος, the garden is beautiful.

καὶ σοφὸς ὁ κηπουρός, and the gardener wise.

ὅρῳ ἄκανθαν, I see a thistle.

κάκον, κάκον, bad, bad !

αἰσχρόν, αἰσχρόν, ugly, ugly !

μῖσθω τὴν κακὴν ἄκανθαν, I hate the ugly thistle.

φιλῶ τὸ ρόδον τὸ καλόν, I love the lovely rose.

μῖσεις τὴν ἀκαλήφην ; do you hate the nettle ?

μάλιστα, certainly.

σφοδρός ἐστιν ὁ ἄνεμος, the wind is strong.

φιλῶ τὴν σκιάν, I love the shade.

καὶ τὴν σκέπην, and the shelter.

φέρε τὴν τράπεζαν, bring the table.

ποῦστι ὁ πέτασος ὁ ἐμός ; where is my hat ?

δός μοι τὸν πέτασον, give me the hat.

φιλῶ πῖλον ἔγώ, I love a cap.

κίνει τὸ πῦρ, or τὴν ἐσχάραν, stir the fire.

δός μοι τὸ σκάλευθρον, give me the poker.

ἔχεις πυράγραν ; have you tongs ?

ἴδού, there.

ὅρᾶς τὸ κάτοπτρον ; do you see the mirror ?

ἔχεις ἔδραν ; have you a seat ?

ἔχεις ὑποπόδιον ; have you a footstool ?

ἔχεις κλίνην ; have you a sofa ?

δός μοι τὴν βακτηρίαν, give me my stick.

τὸ παιδίον τόδε τίς ἔστι ; who is this little boy ?

ὁ ἀδελφὸς ὁ ἐμός, my brother.

ἔστι σοι ἀδελφή ; have you a sister ?

φιλῶ δεῖπνον, *I love dinner.*

ἔχεις ἄρτον καὶ βούτυρον; *have you bread and butter?*

καλὸν τὸ ἀργυροῦν ποτήριον τοῦτο, *this silver cup is beautiful.*

φέρε τὸ καλαμάριον, *bring the inkstand.*

λάβε, *take it.*

οὐχ ὁρῶ κάλαμον, *I do not see a pen.*

ἰδοῦ, *here.*

χάριν ἔχω, *thanks.*^{*}

δός μοι χειρόμακτρον, *give me a napkin.*

Ἒτι δὲ τοῦ σάπωνος, *and some soap.*

ἰδοῦ σάπωνα τὸν τοῦ Πεαρσίου, *here it is, Pears' soap.*

θεῖον πάνυ χρῆμα τοῦ καθαρτικοῦ, *a splendid cleanser!*

νῦν δὴ λευκαὶ μοι αἱ χεῖρες ὥσπερ ἡ χιών. ["]Ερρωσο,
now my hands are white as snow. *Farewell.*

ENGLISH AFFINITIES

Panorama. Lamp. Heliotrope. Calisthenics. Ephemeral.
 Urania. Acoustics. Thaumaturgy. Rose. Lily. Chlorine.
 Sophist. Cacophony. Misanthrope. Democrat. Animation.
 Philanthropy. Fire. Optics. Ophthalmia. Cathedral.
 Clinical. Philadelphia. Adelphi Court. Soap. Chiromancy.
 Cathartic.

LESSON II

CASES, GENITIVE AND DATIVE

The genitive case signifies the source *from* which a thing comes and to which it belongs, as the *folly of fools*, the *fool's folly*, the folly that comes from the fool. The dative case means either the secondary or more distant object of an action, as *I gave the book to the boy*; or it signifies *rest* or *residence in a thing*, for which in English there is no special form; also in Greek it signifies the instrument with which, or by which, a thing is done, as to *cut with a knife*. In

Greek masculines in *ος* have the genitive in *ον* and the dative in *ῳ*; feminines in *ρᾶ* or *ρᾶ* and *ἴα* have the genitive in *ας* and the dative in *ᾳ*; other feminines in *α*—as *τράπεζα*, *a table*—and feminines in *η* have *ης* in the genitive and *ῃ* in the dative.

ὅρῳ νεφέλην ἐν τῷ οὐρανῷ, I see a cloud in the sky.

θαυμάξω τὴν σοφίαν τὴν ἐν τῷ σῷ ἀδελφῷ, I admire the wisdom that is in your brother.

*δὸς τῷ ἀδελφῷ τὸν κάλαμον τόνδε, give your brother this pen.
καὶ τὸ καλαμάριον, and the inkstand.*

*ὁ ἀδελφὸς ὁ σὸς θαυμάζει τὸ λευκὸν ρόδον τὸ ἐν τῷ κήπῳ,
your brother admires the white rose in the garden.*

*ἀκούεις τῆς τοῦ ποταμοῦ βροντῆς; do you hear the thunder
of the river?*

*ἡ βία τοῦ ἀνέμου ταράττει τὸν κήπον, the violence of the
wind disturbs the garden.*

*καὶ τὸν γε πέτασον ἐπὶ τῇ ἐμῇ κεφαλῇ, yes, and the hat
on my head.*

κίνει τὸ πῦρ τῷ σκαλεύθρῳ, stir the fire with the poker.

*δρᾶς τὴν ἔδραν τὴν τοῦ ἐπισκόπου; do you see the bishop's
seat?*

*ἰσχυρός ἐστι· ἐσθίει τὸν τῶν πονούντων ἄρτον, he is strong;
he eats the bread of labour.*

*δός μοι τὸν κάλαμον τὸν τοῦ ἀδελφοῦ, give me your brother's
pen.*

*φέρε τὸ καλαμάριον τὸ τῆς ἀδελφῆς, bring your sister's
inkstand.*

κόπτε τὸν κάλαμον τῇ μαχαίρᾳ, cut the pen with the knife.

ENGLISH AFFINITIES

Bishop. Kinetics. Seat. Cathedral. Hydrocephalus.

LESSON III

PLURALS, NUMERALS, DIMINUTIVES

The plural of verbs is in *ομεν*, *ετε*, and *ουσι* for the three persons. In pure verbs *αομεν* becomes *ωμεν*, *ᾶτε*, and *ῶσι*; *ε* becomes *οῦμεν*, *εῖτε*, and *οῦσι*.

The plural of nouns in *ος* is in

- οι*, nominative.
- ων*, genitive.
- οις*, dative.
- οις*, objective.

Neuters have nominative and objective *α*.

The plural of feminines is in

- αι*, nominative.
- ῶν*, genitive.
- αις*, dative.
- ᾶς*, objective.

The relative pronoun, *ὅς*, *ἥ*, *ὃ*, *who*, *which*, is declined all through, like masculine nouns in *ος*, and feminines in *η*, and neuters in *ον*.

The numerals are—*εἷς*, *μία*, *ἕν*; *δύω*, *τρεῖς*, *τέσσαρες*, *πέντε*, *ἕξ*, *έπτα*, *όκτω*, *έννεα*, *δέκα*, in their order; *εἴκοσι*, *twenty*; *έκατόν*, *a hundred*; *χίλιοι*, *a thousand*; *μύριοι*, *ten thousand*.

Diminutives are mostly neuter, ending in *άριον*, *ίον*, and *ύλλιον*: as *ἵππος*, *a horse*—*ἵππαριον*, *a pony*; *παιᾶς*, *a boy*—*παιδίον*, *a little boy*; *βρέφος*, *a babe*—*βρεφύλλιον*, *a little babe*. Masculine is *ίσκος*, as *παιδίσκος*, *a young boy*, with feminine *παιδίσκη*, *a little girl*.

The adjective *πολύς*, *many* (German *viel*), is declined in the nominative—

πολύς *πολλή* *πολύ*

and objective—

πολύν *πολλήν* *πολύ*

otherwise regularly, as if from *πολλός*-*ή*-*όν*.

It is a peculiarity of Greek syntax that neuter plurals are

joined with a singular verb, as *καλῶς ἔχει τὰ πράγματα*, *matters are going on well.*

γράφομεν καλάμῳ, δρῶμεν τοῖς ὄφθαλμοῖς, we write with a pen, and see with our eyes.

τὴν ἐπιστολὴν ἣν σοι γράφω δὸς τοῦς ἀδελφοῖς, the letter which I write for you give to your brothers.

πόσους ἔχεις ἀδελφούς; how many brothers have you?

έξ, ἀδελφὰς δὲ ἕπτά, six, and seven sisters.

δεινὰ ταῦτα, that is too bad!

πόσα ἔχεις ρόδα ἐν τῷ πετάσῳ; how many roses have you in your hat?

δώδεκα, λείρια δὲ ἔξ, twelve, and six lilies.

πόσους ἔχει ὥππους ὁ ἀδελφός; how many horses has your brother?

τρεῖς, three.

ὅρᾶς τοὺς κύκνους καὶ τοὺς γεράνους ἐν τῇ λίμνῃ; do you see the swans and the cranes in the loch?

ὅρω, δεινὸν τὸ πλῆθος, yes, a very great number.

καὶ δὴ καὶ τρεῖς μόσχους κομψοὺς ἐν τῷ ἀγρῷ; also three pretty calves in the field?

ἔτι δὲ ἵππαριον, κόσμιον, βαλιόν; also a neat little piebald pony?

τί γελᾶς; what are you laughing at?

ἔκεινο τὸ παιδίον ἵππαζόμενον ἐπὶ τοῦ ἵππαριον, that boy riding on the little pony.

καὶ δὴ καὶ τρέχει ὄπίσω ἡ παιδίσκη ἡ κομψή, and behind runs the pretty little girl.

τερπνὸν τὸ θέαμα, a pleasant sight.

ὁ θαυμαστὸς οὐτοσὶ δύο ὅρᾳ ἥλιοις ἐν τῷ οὐρανῷ, ἡμεῖς δὲ ἔνα μόνον ὅρῶμεν, this strange man sees two suns in the sky; we see only one.

μῆτοῦμεν τὴν φωνὴν τοῦ μωροῦ, we hate a fool's voice.

τοῦ δὲ σοφοῦ φωνὴν φιλοῦμεν, but we love the voice of the wise man.

οἱ ἀστρονόμοι πολλὰ ὅρῶσι τοῖς τηλεσκοπείοις ἡ ἡμεῖς οὐχ ὅρῶμεν, the astronomers see many things with their telescopes which we do not see.

πολλὰ μὲν ἔχει δένδρα ἡ ὄλη, λόγους δὲ πολλοὺς ἡ τῶν μωρῶν γλῶσσα, there are many trees in the forest, and many words in a fool's tongue.

πολλὰς κόπτομεν ἀκάνθας ἐν τοῖς ἄγροῖς, we are cutting down many thistles in the fields.

καὶ οὐκ ὀλίγας, ὡς ἐλπίζω, ἀκαλήφας, and not a few nettles also, I hope.

ἄς σὺ μισεῖς, ἀκαλήφας, the nettles which you hate.

δικαίως ἔγωγε, πάντες γὰρ μισοῦσιν τὰς ἀκαλήφας τὰς κακάς, with good reason too. All hate the evil nettles.

τί πράττετε; what are you about?

γράφομεν ἐπιστολάς, we are writing letters.

ἐπιστολὰς λέγεις; do you say letters?

καὶ μάλα γε, πρὸς τὴν βασίλισσαν, yes, to the queen.

θαυμαστὰ λέγεις, wonderful!

ἀγαθὴ ἡ βασίλισσα, καὶ πρὸς τὰς εὐχὰς οὐ κωφὴ τὰς τῶν πιστῶν πολιτῶν, good is the queen, and not deaf to the prayers of loyal citizens.

δίκαια λέγεις, you say what is just.

ENGLISH AFFINITIES

Epistle. Graphic. Hippodrome. Euphony. Astronomy.
Telescope. Polyglot. Agriculture. Basilica. Basil. Police.
Two. Triad. Pentarchy. Hexagon. Heptarchy. October.
Decade. Myriad.

LESSON IV

THIRD DECLENSION, SINGULAR

The third declension of nouns in Greek is more rich and varied than the other two, and, besides, is distinguished by a peculiarity from which the others are free, viz. while in the first and second declensions all that requires to be done in forming the cases is to change the last syllable of the nominative commencing with a vowel, leaving the main body of -ωπων word unchanged, as *ἡμέρα*, -as, *ἄργυρος*, -ov, in the third observe that the final consonant of the root seems in many cases to have been assimilated or absorbed by the termination of the nominative, and reappears in the other cases, as in

ἐλπίς, genitive ἐλπίδος. Sometimes also the vowel of the last syllable of the nominative is shortened before the addition of the genitival termination, as in ποιμήν, ποιμένος. In some classes of nouns no change is made, and the analogy of the two other declensions is followed throughout. We shall take our examples from the more simple classes, leaving the more complex and exceptional to be learned in the course of reading.

The general type is—

- os, genitive.
- i, dative.
- a, objective.

as—

- σωτήρ, a saviour.
- σωτῆρος, of or from a saviour.
- σωτῆρι, to a saviour.
- σωτῆρα, a saviour.
- κώδων, a bell.
- κώδωνος, of a bell, etc.
- λυμεών, -ῶνος, a blackguard, etc.

and a number of words signifying a dwelling-place, as—

- ἵππος, a horse; ιππών, -ῶνος, a stable.
- ἔλαιων, -ῶνος, an oliveyard.
- παρθενών, -ῶνος, room of the virgin;

and nicknames of men :

- γάστρων, -ῶνος } paunchy.
- φύσκων }

And to this class which follows the analogy of the other declensions our first colloquy is confined.

(1) ὁρᾶς τὸν ἀροτῆρα τῷ ἀρότρῳ κόπτοντα τὴν γῆν; do you see the ploughman cutting up the ground with his plough?

χρήσιμον τὸ ἔργον τοῦτο καὶ ἀναγκαῖον, this is a useful and necessary work.

ἰσχυρὸν ἔχει ἵππον ὁ ἀροτῆρ, the ploughman has a strong horse.

τίνος ἔστιν ἡ εἰκὼν ἐκείνη; what likeness is that?

τοῦ Ἰησοῦ Χριστοῦ τοῦ σωτῆρος ἡμῶν, the likeness of Christ our Saviour.

θεῖον πάνυ τὸ πρόσωπον, an altogether divine countenance.

τίς ἔστιν ἡ βίβλος ἐκείνη ἡ λαμπρά ; what is that grand book ?

ἡ γεωγραφία τοῦ Στράβωνος, the geography of Strabo.

τί πίνεις ἐκ τοῦ κρατήρος ἐκείνου ; what are you drinking out of that bowl ?

πίνομεν τὸν οἶνον, we are drinking wine.

δός μοι τὸν τρίβωνα τὸν παλαιόν, give me my old cloak.

ἐκ μικροῦ σπινθῆρος δεινὴ πολλάκις ἀνάπτεται φλόξ, from a small spark often a fearful flame arises.

ώς γράφει ὁ Ἀπόστολος Ἰάκωβος, as James the Apostle writes.

καίτοι τί ταῦτα λέγεις ; but why do you say this ?

φοβεῖ μὲν ὁ πολὺς ἐκεῖνος καπνὸς ὃ ἐκ τῆς καπνοδόχης, I fear that quantity of smoke from the chimney.

ἀκούω τοῦ κώδωνος καὶ τῆς τοῦ κλητῆρος φωνῆς ὃς ἐγείρει τοὺς πολίτας, I hear the bell, and the voice of the crier who wakes the people.

οὐ σμικρὸς ὁ κίνδυνος, there is great danger.

ἀκούω τοῦ ἀλεκτρυόνος, I hear the cock.

(2) Nouns in *ωρ* and *ην* shorten the long ultimate vowel of the nominative, as *ρήτωρ*, *ρήτορος*; *ποιμήν*, *ποιμένος*; *ὑδωρ*, *ὑδατος*, *water*.

ὅρᾶς τὸν ποιμένα ἐκείνον μετὰ τῶν προβάτων ἐν τῷ λειμῶνι ; do you see that shepherd with the sheep in the meadow ?

ὅρω, καὶ τὸν κύνα, I see them and the dog.

ἄρα οὖν ἀκούετε τῆς φωνῆς τοῦ δεινοῦ ἐκείνου ρήτορος ; do you hear the voice of that great orator ?

ἀκούομεν· μᾶλλον δὲ ἀρέσκει ὁ τῶν χελιδόνων τρισμὸς καὶ τῆς ἀηδόνος τὸ ἄσμα, we hear ; but like better the twitter of the swallows and the song of the nightingale.

δίκαιως· αὗται γὰρ κινοῦσι τὸ βαθὺ τῆς ψυχῆς, with good reason ; for these stir the depths of the soul.

(3) Feminines in *τς* and *ᾶς*, with the radical δ before the case terminations, as *λαμπάς*, *-άδος*; *ἔλπίς*, *-ίδος*. Neuters in *α* have the genitive in *τος*. Words ending in *ψ=πς* or *βς*, as *λαῖλαψ*, *λαῖλαπος*, *a storm*; *φλέψ*, *φλεβός*, *a vein*; *Κύκλωψ*, *-ωπος*, *a Cyclops*, *Giant Round Eye*, lose the σ of the nominative and present π or β before the case termination. In the same way nouns in *ξ=κς* or *γς*, by losing the final σ of the

compound consonant, cause the single κ or γ to reappear in the oblique cases, as *ἱέραξ*, *a hawk*, *ἱέρακος*; ἀλώπηξ, *a fox*, gen. ἀλώπεκος; *κόραξ*, *córákos*, *a crow*.

ἔρχεται ὁ ύετός, *the rain is coming.*

οὐδαμῶς, *not at all.*

τὴν ψιλὴν ψεκάδα οὐκ ἔγωγε ύετὸν λέγω, *a thin drizzle I do not call rain.*

ἐκείνη ἡ νεφέλη σημαίνει λαίλαπα, *that cloud foretells a storm.*

λαμπρὰν ἔχω ἐλπίδα καλῆς ἡμέρας, *I have bright hope of a beautiful day.*

ὅρᾶς ἐκεῖνο τὸ γυναικάριον ἐν τῷ ἀγρῷ; *do you see that little woman in the field?*

λέγουσι μαινάδα εἶναι, *they say that she is mad.*

καὶ πιστεύω ἔγωγε, *I for one believe it.*

δός μοι τὴν κρηπίδα, καὶ τὸν πέτασον καὶ τὴν χλαῖναν, *give me my boot, my hat, and my plaid.*

ποῦστι τὸ ὑπόδημά μου τὸ ἔτερον; *where is my other shoe?*

τί ἔχεις ἐν τῷ στόματι; *what have you in your mouth?*

ἄρτον· χάριν ἔχω τῷ Θεῷ, *bread, thank God!*

τί γράφεις; *what are you writing?*

ποίημα, *a poem.*

πότερον νοῦς ἔστιν ἐν τῷ ποιήματι; *is there any sense in the poem?*

πῶς οὖ; *οὐ φυσῶ φυσήματα ἐκ σαπῶνος*, *of course*; *I don't blow soap-bubbles.*

ὅρᾶς ἐκεῖνον τὸν κόρακα; *do you see that crow?*

ὅρω, περιπατεῖ ὡς κληρικὸς σεμνῷ τῷ βήματι, *I do; he walks like a clergyman, with a grave step.*

τί ἔστι τὸ ὄνομα τοῦ ἐνδόξου ἐκείνου ρήτορος; *what is the name of that famous orator?*

Γλάδστων, *Gladstone.*

ὄνομα Σκωτικόν, *a Scotch name.*

καὶ μάλα γε ἔχει γὰρ ἐρμηνείαν τὸ ὄνομα, *λίθος ὁ τοῦ ἱέρακος*, *certainly, for the interpretation of the name is the stone of the hawk.*

ἔστι Γλάδστων ὄνομα δήμου τινὸς ἐν τῇ χώρᾳ τοῦ Μεσολωθιάνος, *Gladstone is the name of a parish in Midlothian.*

τί πράττει ὁ παῖς ἐκεῖνος; *what is that boy doing?*

μαστιγοῖ τὴν βέμβικα, *he is whipping his top.*

αὐτὸς μᾶλλον ἄξιος τῆς μάστιγος, κακοῦργον γὰρ τὸ θρέμμα,
himself is more worthy of the whip, for he is a wicked creature.

ἔτι δὲ ἀργός· οὐκ ἄξιος τοῦ ἄρτου, also idle; not worthy of his bread.

νομίζω ἔγωγε τὸ νῶτον αὐτοῦ καὶ τὴν μάστιγα ἐγγὺς προσήκειν γένει, *I think the whip and his back are nearly related.*

κακός ἐστιν· ἀλώπεκος καὶ ἄρκτον μῆγμα παράδοξον, *he is bad; a strange mixture of a fox and a bear.*

(4) Nouns in *is* and *us* have *v* in the objective, as *σῦς*, *a pig*; *ἰχθύς*, *a fish*; *κίς*, *a woodworm*. Also those in *is* and *vs*, as *πόλις*, *a city*, *πόλιν*; *ὄφις*, *a snake*, *ὄφιν*; *πῆχυς*, *a forearm*, *πῆχυν*. These have the genitive in *εως*, and the dative in *ει*, as *πόλεως*, *πόλει*.

πατήρ, *a father*, and *μήτηρ*, *a mother*, have *πατρός* and *μητρός* in genitive, and *πατρί* and *μητρί* in dative; but the objective is in the regular form with the short penult *πατέρα*. *θυγάτηρ*, *a daughter*, follows the same rule. *ἀνήρ* has *ἀνδρός*, *ἀνδρί*, *ἀνδρα*.

βασιλεύς, *a king*, and *ἱερεύς*, *a priest*, have the genitive in *έως*, and the dative in *ει*, like *πόλις*, but the objective is *έα*. *βοῦς*, *an ox*, has *βοός*, *βοΐ*, and *βοῦν*.

γυνή, *a woman*, has genitive and dative *-αικός*, *-αικί*, and objective *-αικα*.

ὅρᾶς τὸν καλὸν ἰχθῦν ἐν τῷ ὕδατι; *do you see that beautiful fish in the water?*

ὅρῶ, στίλβει τὸ θρέμμα, ὥσπερ μαργαρίτης, yes, the creature glances like a pearl.

ἔτερον πάνυ ὁ σῦς ὁ ῥυπαρὸς ἐν τῷ συφεῷ, very different is the filthy pig in the sty.

μισῶ τὸν σῦν, *I hate the pig.*

ὅμως χοῖρος σιτευτὸς λαμπρὸν ἄγαλμα τοῦ δείπνου, nevertheless a fatted pig—bacon—is the great glory of a dinner.

ὅρᾶς τὸν ὄφιν ἐν τῇ πόᾳ; *do you see the snake in the grass?*
μισῶ τὸ θρέμμα, *I hate the creature.*

διὰ τί; *why?*

ἔχει κίνδυνον, *it is dangerous.*

φρίττω τὸ ζῷον, πρόσωπόνγε τοῦ διαβόλου, *I shudder at the creature, a mask of the devil.*

ἔχει πατέρα ὁ ὄφις τὸν Σατανᾶν, *the snake has Satan for his father.*

πολλὰ ἔχει πρόσωπα ὁ διάβολος, *the devil has many masks.*

αιρετώτερον δὲ καλῆς γυναικὸς τὸ πρόσωπον, *specially that of a fair woman.*

καὶ δὴ καὶ Ἱερέως ὑπερηφάνου, *and that of a proud priest.*

ἢτι δὲ βασιλέως ἀνόμου καὶ τυράννου ὥμοῦ, *also of a lawless king, and a cruel tyrant.*

καὶ ἀνδρὸς ἐκάστου τῶν ἐν πόλει ὅσοι πονηροί, *and of any bad man in the town.*

(5) Adjectives of this declension occur most commonly in one of these three forms—

(α) *ων*, *οντος*, masculine and feminine; *ον*, neuter—as *σύνθρων*, *sound-minded*; *πρόφρων*, *forward, ready*—like nouns in *ων* *supra*.

(β) *ής*, as *ἀληθής*, masculine and feminine; *ἀληθές*, neuter; genitive in *οῦς* and dative in *εἰ*—*ὑγιῆς*, *healthy*; *σαφής*, *-ές*, *distinct, clear*.

(γ) *ύς*, masculine; *εῖα*, feminine; *ύ*, neuter; as *γλυκύς*, *sweet*; *βαρύς*, *heavy*.

μέλας, *black*, has *μέλαινα*, *μέλαν*, and *τάλας*, *wretched, the same*.

ἀληθὲς τὸ δόγμα τοῦτο τὸ περὶ τοῦ διαβόλου, *this doctrine about the devil is true.*

καὶ μάλα γε καὶ βαρύ, *yes, and weighty.*

γλυκὺ τὸ μέλι μετὰ τὸ πικρόν, *sweet is honey after sour.*

δημιουργοὶ αἱ μέλισσαι τοῦ μέλιτος τοῦ γλυκέος, *the bees are the makers of sweet honey.*

βασιλέως γλύκυσμα τὸ μέλι, *it is a king's dainty, honey.*

στέργομεν σύμπαντες τὰ νύγαλα καὶ τὰ τρωγάλια ἀκόλουθα τοῦ δείπνου, *we all like dainties and a dessert to follow the dinner.*

ENGLISH AFFINITIES

Gastric juice. Work. Bible. Geography. Crater. Wine. Palæography. Phlox (the name of a flame-coloured flower). Apostle. Police. Rhetorician. Pound. Abyss. Phrenzy. Wet. Phlebotomy. Cyclops. Hydropathy. Mænad. Heterodoxy. Poem. Crow. Genesis. Generation. Mixture.

Paradox. Ichthyology. Paternal. Andrew. Alexander.
 Bovine. Gynaecology. Sow. Devil. Hierarchy. Tyrant.
 Glycerine. Barometer. Mellifluous.

LESSON V

THIRD DECLENSION, PLURAL

The plural terminations of the third declension are—

es, nominative, *a*, neuter.

ων, genitive.

σι, dative.

ᾶς, objective, *a*, neuter;

as *ποιμήν*, *ποιμένες*, *λαίλαψ*, *λαίλαπτες*, following always the type of the genitive singular, as *πατέρες*, not *πατρές*; but *ἀνήρ* has *ἄνδρες*, not *ἀνέρες*. Only in the dative plural the final consonant *v*, *δ*, or *τ* is dropped before the *σι* of the dative, as *ποιμέσι*, *to shepherds*; *στόμασι*, *to mouths*; *λαμπάσι*, *to torches*.

The adjective *πᾶς*, *πᾶσα*, *πᾶν* follows this rule, having *παντός* in the genitive, but *πᾶσι* in dative plural; so *γίγας*, *a giant*; *γίγαντος*, *of a giant*; but *γιγάσι*, *to giants*.

οὗτος ὁ πατὴρ πάντα τὰ χρήματα δίδωσι ταῖς θυγατράσι, τῷ δὲ νἱῷ οὐδέν, *this father gives all the money to his daughters, to his son nothing*.

οἱ μὲν τῆς ἐκκλησίας πατέρες πολλοί, ἔκαστος δὲ παῖς ἔνα μόνον ἔχει πατέρα, *the fathers of the church are many, but each boy has only one father*.

δὸς τοῖς μὲν παισὶ βακτηρίαν, ταῖς δὲ παρθένοις σκιάδειον, *give a stick to the boys, a parasol to the young ladies*.

γίγας πάνυ ὁ παῖς οὗτοσί, καὶ τέρας γε πρός δακτύλους γὰρ δὴ ἐπτὰ ἔχει ἐπὶ τοῖς ποσίν, *this boy is a giant, and a monster to boot; he has seven toes on his feet*.

τούτων τῶν παιδῶν πάντων ἄτοπόν τι ἔχει ἡ ἐσθῆτς, παρέχοντά γε τὴν μὲν χλαμύδα μέλαιναν, τὸ δὲ πιλίδιον ξανθόν, *the dress of all these boys is ridiculous, a black plaid with a yellow cap*.

ἀληθῆ λέγεις, true.

ENGLISH AFFINITIES

Father. Panorama. Daughter. Ecclesiastical. Polytheism. Monologue. Giant. Dactyl. Seven. Foot. Melancholy. Lecture. Parthenon.

LESSON VI

THE DEGREES OF COMPARISON IN ADJECTIVES

The general form is *τέρος* for the comparative and *τάτος* for the superlative, the genders following the type of the substantives of the first and second declensions, as δίκαιος, *just*, δικαιότερος, δικαιότατος; also, to avoid the concurrence of four short syllables unfavourable to the dactylic rhythm of the early poetry, the ὄτερος in certain cases becomes ὄτατος, and the ὄτατος, ὄτατος, as—

σοφός, wise, σοφώτερος, σοφώτατος.

So—

φοβερός, *terrible*.

χαλεπός, *difficult*.

φανερός, *plain*.

Adjectives in *as*, *aiva*, *av*, and in *ηs*, *es*, add the *τέρος* and *τάτος* to the neuter, as—

μέλας, *black*, μελάντερος, -*τάτος*.

ἀληθής, *true*, ἀληθέστερος, -*τάτος*.

ἀκριβής, *accurate*, ἀκριβέστερος, -*τάτος*;

a termination which is assumed also by adjectives in *ωv*, as εὐδαίμων, *happy*, εὐδαιμονέστερος, -*τάτος*.

Some adjectives are compared by *ιων*, -*ov*, and *ιωτος*, -*η*, -*ov*, as—

καλός, *beautiful*; καλλίων, *more beautiful*; κάλλιωτος, *very beautiful*.

ἡδύς, *sweet*, ἡδίων, *ἡδιστος*.

ταχύς, *swift*; θάσσων for ταχίων, *swifter*; and τάχιστος, *very swift*.

This form belongs also to some common irregular comparisons as—

ἀγαθός, βέλτιων, βέλτιστος, *good, better, best.*

μέγας, *great*, μείζων, μέγιστος.

κακός, *bad*, χείρων, κάκιστος.

πολύς, *many*, πλείων, πλεῖστος;

which follow in declension the law of the substantives of the same type, as μείζων, μείζονος; πλείων, -ονος, plural πλείονες, contracted πλείους.

Comparatives are either accompanied with a genitive or followed by ἢ—as ὁ νῦν μείζων ἐστὶ τοῦ πατρός, *the son is taller than the father*—or ἢ ὁ πατέρα.

οὗτος ὁ νεανίσκος πολὺ μικρότερός ἐστι τῆς ἀδελφῆς· νᾶνός ἐστι, *this young man is much less than his sister; he is a dwarf.*

λέγει ἡ ἀγία γραφὴ ὅτι ὁ Σαοὺλ πολὺ μέγιστος ἦν πάντων τῶν συμπολιτῶν, *the holy scripture says that Saul was by far the tallest of all his fellow citizens.*

οὐ σοφώτατος δέ, *but not the wisest.*

ἄμεινον τοῦ μεγέθους ἡ σοφία, *wisdom is better than stature.*

πόσα ἄτακτα ρήματά ἐστιν ἐν τῇ Ἑλληνικῇ γλώσσῃ; *how many irregular verbs are there in the Greek tongue?*

οὐκ οἶδα, *I do not know.*

περὶ τούτου γε χρὴ ἐρωτᾶν τὸν μάντιν, τὸν Οὐείτχιον, *on this point you must consult the oracle, Veitch.*

φοβερὸν τὸ πλῆθος, *a terrible multitude.*

πλείω ἢ οἱ κόρακες ἐν τῷ ἀγρῷ, *more than the crows in the field.*

ἀληθέστατα λέγεις, *you say what is very true.*

λέγω τὸ ἔμοιγε πονηρότατον καὶ χαλεπώτατον, *I say what for me at least is a very painful and a very difficult business.*

μὴ ἀθύμει πολλὰ ἔχει κακὰ ὁ βίος, παγκάκιστον δὲ τὸν ἀπελπισμόν, *don't despair; there are many bad things in life, but the worst is despair.*

τῶν δὲ ἀγαθῶν ἐν τῷ βίῳ τί βέλτιστον; *and of the good things in life which is best?*

ἡ πίστις, faith.

ώς λέγει ὁ προφήτης Ἀμβακούμ· ὁ δίκαιος ἐκ πίστεως ζήσεται,
as the prophet Habakkuk says, the just man shall live by faith.

οὐδὲ οὐκ ἔχει λόγον ἀληθέστερον ἡ ἀγία γραφή, a word than
which nothing more true is found in holy scripture.

πατήρ τῆς ἀνδρείας ἡ πίστις, ἀνδρεία δὲ τῶν ἀνδρικῶν ἔργων
πατήρ, faith is the father of courage, and courage is the father
of manly deeds.

κάλλιστα λέγεις, admirable.

καλὸς ὁ λόγος, κάλλιον δὲ τὸ ἔργον, a beautiful saying,
but more beautiful is the deed.

ἄνευ ἔργου πάντων κενώτατον πραγμάτων ὁ λόγος, without
the deed speech is the most empty of all things.

ἐλαφρότερον τῶν ἀχύρων, more light than chaff.

καὶ οὐδὲν ἥπτον στείρον, and not less barren.

ἔρρωσο, farewell.

ENGLISH AFFINITIES

New. Polygon. Hagiography. Tactics. Crow. Biology.
Prophet. Energetic. Plethora.

LESSON VII

THE FUTURE ACTIVE

The characteristic letter of the future tense is σ , inserted before the terminations that mark the persons, thus: *λύω*, *I loosen*; *λύσω*, *I will*; *λύσεις*, *thou wilt*; *λύσει*, *he will*; *λύσομεν*, *we will*; *λύσετε*, *ye will*; *λύσονται*, *they will loosen*. Of course by inserting this σ , a preceding consonant, where the root is labial, uniting with it forms a ψ , as above in nouns (Lesson IV, 3); and in the same way, when the final vowel of the root is a palatal the κ or γ appears as ξ —so, from *βλέπω*, *I see*, *βλέψω*; from *λέγω*, *I say*, *λέξω*. But there are several variations, which will be learned by practice; the following are dominant:—

- (α) Verbs with two consonants before the ω of the present eject the latter before inserting the σ , so that the π or ϕ of the root united with the σ becomes a ψ , as in $\tauύπτω$, $\tauύψω$; $\kόπτω$, *I cut*, $\kόψω$; $\sigmaκάπτω$, *I dig*, $\sigmaκάψω$; $\gammaράφω$, *I write*, $\gammaράψω$.
- (β) The same rule holds with many verbs in $\sigma\sigma\omega$, Attic $\tau\tau\omega$, the root ending in κ or γ , as $\pi\rάσσω$, *I do*, root $\pi\rάγ$, future $\pi\rάξω$; $\tau\άσσω$, *I arrange*, $\tau\άξω$.
- (γ) Verbs in $\acute{\alpha}\omega$ have either $\sigma\omega$ or $\xi\omega$, or both, as $\thetaαυμά\xi\omega$, *I admire*, $\thetaαυμάσ\omega$; $\nuνστά\xi\omega$, *I nod*, $\acute{\alpha}\sigma\omega$ or $\acute{\alpha}\xi\omega$; $\acute{\alpha}\rhoπά\xi\omega$, *to carry off*, $\xi\omega$, $\acute{\alpha}\rhoπάσ\omega$ in Attic; $\betaαστά\xi\omega$, *to carry*, $\betaαστάσ\omega$.
- (δ) Pure verbs generally lengthen the vowel of the present, α being changed into η , except where a vowel or λ precedes the $\acute{\alpha}\omega$, as—

$\tauιμά\omega$, *I honour*, $\tauιμήσ\omega$.
 $\phiιλέ\omega$, *I love*, $\phiιλήσ\omega$.
 $\deltaηλό\omega$, *I show*, $\deltaηλώσ\omega$.

But—

$\kappaλά\omega$, *I break*, $\kappaλάσ\omega$.
 $\kappaοπιά\omega$, *I labour at*, $\kappaοπιάσ\omega$.

But some in $\acute{\epsilon}\omega$ prefer $\acute{\epsilon}\sigma\omega$, as $\tauελέ\omega$, *I finish*, $\tauελέσ\omega$; $\tauρέ\omega$, *to tremble*, $\tauρέσ\omega$; $\zeta\epsilon\omega$, *to boil*, $\zeta\epsilon\sigma\omega$.

- (ε) Liquid verbs shorten the long vowel of the root, or throw out the last of two consonants in the root, and lay a circumflex accent on the termination ω , as—

$\muέν\omega$, *I remain*, $\muεν\hat{\omega}$.
 $\sigmaπείρ\omega$, *I sow*, $\sigmaπερ\hat{\omega}$.
 $\phiαίν\omega$, *I show*, $\phiαν\hat{\omega}$.
 $\betaάλλ\omega$, *I throw*, $\betaαλ\hat{\omega}$.
 $\tauέμν\omega$, *I cut*, $\tauεμ\hat{\omega}$.

$\nu\hat{v}n\delta\hat{n}\phi\beta\varepsilon\hat{\iota}s\mu\varepsilon\cdot\delta\varepsilon\iota\nu\delta\hat{\iota}s\,\acute{\omega}s\,\acute{\alpha}\lambda\eta\theta\hat{\omega}s\,\acute{\delta}\chi\rho\acute{\nu}\nu\oslash\acute{o}\nu\delta\hat{\iota}s\,\acute{\delta}\tau\acute{o}\nu\delta\hat{\iota}s$. now indeed you frighten me ; this future tense is terrible.

$\gamma\acute{e}\lambda\iota\mu\alpha\lambda\acute{e}\gamma\acute{\iota}s\cdot\acute{o}\nu\acute{k}\acute{\epsilon}\acute{a}\omega\sigma\epsilon\tau\acute{a}\tau\acute{o}\iota\mu\acute{a}\tau\acute{a}\lambda\acute{e}\gamma\acute{\iota}\nu\cdot\lambda\acute{e}\gamma\acute{\iota}\mu\acute{a}\lambda\acute{l}\acute{l}\nu\tau\acute{a}\tau\acute{h}\acute{s}\pi\acute{a}\rho\acute{u}\mu\acute{i}\acute{\iota}\acute{s}\acute{a}$, *χαλεπά τὰ καλά*, ridiculous ; *I will not*

permit you to speak thus; say rather, as the proverb has it, all excellent things are difficult.

λέξω, *I will say so.*

ἔχε πίστιν, *have faith.*

πιστεύσω καὶ νικήσω, *I will believe and conquer.*

αἰνέστει σε ὁ πατέρ, *your father will praise you.*

οὐδὲν διστάξω, *I do not doubt it.*

ἀνδρικὸν δηλώσεις θυμόν, *you will show a manly spirit.*

βλέψω ἀνδρικῶς πρὸς τὸν διάβολον καὶ οὐ τρέσω, *I will look manfully in the face of the devil and not tremble.*

τί σκάπτει ὁ φύσκων ἐκεῖνος ἐν τῷ λειμῶνι; *what is that rascally fellow digging at in the meadow?*

σκάπτει τάφρον, *he is digging a trench.*

σκάπτει τοὺς θεμελίους λαμπροῦ οἰκήματος, *he is digging the foundations of a grand house.*

οὐδαμῶς· τὸν τοιοῦτον οὐ θαυμάσομεν, *not at all; such a fellow we will not admire.*

ἰδιώτης ἔστι· πόνον μὲν ἔχει, τέχνην δὲ οὐ· κόψει ποτὲ τὸν ἴδιον δάκτυλον τῇ μαχαίρᾳ, καὶ δὴ καὶ τὸν ἴδιον αὐτὸς ἑαυτὸν σκάψει τάφον· τοιοῦτο γάρ δὴ φιλεῖ γίνεσθαι τὸ τῶν ἀπαιδεύτων τέλος, *he is a bungler. He has labour, but no skill. He will cut his finger with his knife some day, and dig his own grave. Such is wont to be the end of the unlearned.*

ENGLISH AFFINITIES

Hydrophobia. Chronology. Chronic. Andrew. Idiot.
Penury. Technical. Polytechnic. Idiosyncrasy. Paediatrics.

LESSON VIII

THE PAST TENSE

The first aorist or indefinite past tense follows the type of the future, with an *σ* before the personal terminations, and an augment *ε* prefixed to the whole word, as a sign of the past tense, thus—

πράξω, I will do.

ἐπράξα, -as, -ε, I, thou, he } did.
ἐπράξαμεν, -ατε, -αν, we, you, they }

In liquid verbs, where the future has no *σ*, the aorist lengthens the vowel of the penult, as—

μένω	μενῶ	ἔμεινα
στέλλω	στελῶ	ἔστειλα
τείνω	τενῶ	ἔτεινα

There is another form of the past in

-ον	-ες	-ε
-ομεν	-ετε	-ον

as *ἔτυπον* for *ἔτυψα*, which some verbs prefer, as in *ἔβαλον*, *I threw*, from *βάλλω*, *βαλῶ*; *ἔκραγον* from *κράξω*, and some have both, as *ηνεγκα, ηνεγκον*, *I brought*, irregular from *φέρω*, *I bring*, future *οἴσω*, *I will bring*.

οἶδα, I know, has

οἶδα, οἶσθα, οἶδε, I, thou, he } *know.*
ἴσμεν, ἴστε, ἴσασι, we, you, they }

and with the past participle, *εἰδώς, -ότος*.

ῆδειν, ἦδεις, ἦδει, I, thou, he } *knew.*
ῆδειμεν, ἦδειτε, ἦδεσαν, we, you, they }

ἄπερ ἐγὼ ἔπραξα χθές, σὺ πράξεις αὔριον, ἀεὶ γὰρ ὑστερεῖς,
what I did yesterday you will do to-morrow; you are always behind.

τίς τὰ φύλλα ἔκοψε τῆς καλῆς ἐκείνης βίβλου; who cut the leaves of that beautiful book?

ἐγώ, I did.

ἔκοψας, νὴ Δία, ἀμβλείᾳ τῇ μαχαίρᾳ· πρὸς δὲ τούτοις ὥνπαροι εἰσὶ σοὶ οἱ δάκτυλοι, verily you cut it with a blunt knife; besides, your fingers are filthy.

νίψω τῷ χεῖρε,¹ I will wash my hands.

ἔδωκα ἐκείνῃ παρθένῳ μῆλον, ὁ δὲ παῖς ἤρπαξε· τίς ποτε ἐδίδαξεν αὐτὸν τὸ τέχνημα τόδε; I gave that girl an apple, and the boy seized it. Who taught him that trick?

κακοδαίμων τις, an evil genius.

¹ A dual number for *τὰς χεῖρας*, which both in nouns and verbs the Greeks sometimes used for a pair of persons or things. See the grammar.

τίς ἔβαλε τὸν λίθον; who threw the stone?

ὁ παῖς ὁ ἐν τῷ κήπῳ, the boy in the garden.

παράνομός τις ἐστί, he is a lawless boy.

χθὲς διέθραυσε πλάκα ὥλινην ἐν τῇ τοῦ φροντιστηρίου τοῦ ἐμοῦ θυρίδι, yesterday he broke a glass pane in my study window.

οὐχὶ· ὁ αἴλουρος ἦν ὁ ἀμαρτωλός· ἐμήνυσαν αἱ ρῖνες αἰματηραὶ τὴν ἀμαρτίαν τοῦ ζώου, not so; the cat was the sinner; the bloody nose of the animal declared its sin.

τὴν βιβλὸν ἦν ἔδωκά σοι χθὲς ἐγχειρίσεις (Attic ἐγχειρίεις) τῇ ἀδελφῇ· ἀγαθὴ γὰρ ἡ παρθένος καὶ βιβλὸν ἀγαθῆς ἀξία, the book which I gave you yesterday you will hand over to your sister; she is a good girl, and worthy of a good book.

τίς ὕκοδόμησε τοῦτο τὸ ἱερόν; who built this church?

τέκτων τις, an architect.

τέκτων μὲν οὐ, ἐργάτης δέ τις λίθων, not an architect, a stonemason.

οὐ γὰρ ἀληθῆς τέκτων ποιητής ἐστι· καὶ τὸ οἰκοδόμημα ὅπερ ὕκοδόμησε χθὲς ποίημα μένει λίθινον αὐριον καὶ ἀεί, ὡς ἐστιν ἵδεν ἐν τῇ Αἰγύπτῳ, for a true architect is a poet; and the edifice which he raised yesterday remains a stone poem tomorrow and for ever, as one may see in Egypt.

τίς εἶδε τὸν παῖδα ὃς ἀπέκοψε τὸν κλάδον τοῦ δένδρου ἐκείνου; who saw the boy who cut the branch of that tree?

εἶδον ἔγώ, I saw him.

ἄγε αὐτὸν δεῦρο· μαστιγώσω τὸν κακούργον, bring him to me; I will flog the rascal.

σήμερον πάντως οὐ δειπνήσει, he shall have no dinner today.

ἡ δειπνήσει γε μετὰ τῶν συῶν, or dine with the pigs.

ἐβούλευσα αὐτῷ καλὴν βουλήν, I gave him good advice.

μάτην, in vain.

οὐκ ἤκουσε, he did not hear.

κωφός ἐστι, he is deaf.

κωφὸς δὴ πρός γε τὴν τῶν σοφῶν βουλήν, yes, deaf to the counsel of the wise.

χθὲς ἔκλεισε τὰ ὄτα πρὸς τὸν τοῦ σοφοῦ Σολομῶνος λόγον· τοῦ ἄφρονος οἱ ὄφθαλμοί εἰσιν ἐπ' ἄκρα τῆς γῆς, yesterday he closed his ears to the word of the wise Solomon: the eyes of a fool are in the ends of the earth.

ἥκουσε τοῦ μὲν λόγου, τὸν δὲ νοῦν οὐ κατέλαβε, he heard the word, but he did not take in the sense.

ὁ ἀδελφὸς αὐτοῦ ὁ ἄφρων ἐπλήρωσε τὸν ἔγκεφαλον διανοημάτων κενῶν, his foolish brother filled his brain with vain imaginations.

καὶ ἐπίστευσε τῷ ἀδελφῷ μᾶλλον ἢ τῇ ἁγίᾳ γραφῇ, and he believed his brother rather than the holy scripture.

ὦ τοῦ ἀτυχῆματος, sad! sad!

ENGLISH AFFINITIES

Egotism. Practice. Filiation. Chiromancy. The Parthenon. Didactic. Technical. Cacodemon. Lithotomy. Rhinoceros. Zoology. Agatha. Hierarchy. Dendritis. Divine. Acrobat. Geography. Logic. Hagiology. Hagiolatry. Graphic.

LESSON IX

INFINITIVE MOOD AND PARTICIPLES

The infinitive mood gives the action of the verb substantively as we use the participle in *seeing is a good thing*, but in Greek, as in Latin, always the infinitive, as *καλὸν τὸ ὄραν*, and declined with the article like a noun, through all the cases, of course neuter, as the gender does not lie in the action, but in the actor. Its normal ending in the active voice is *ειν*, as in the present *βάλλειν*, to throw, and second aorist *βαλεῖν*; but in first aorist its termination is *αι*, as *κόψαι*, from *κόπτω*. Pure verbs follow their vowel, as *τιμᾶν*, to honour; *φιλεῖν*, to love.

Like substantives, verbal infinitives are governed by prepositions through all the cases, as *περί*, about; *παρά*, from beside; *μετά*, with; *ἐν*, in, and *εἰς*, into—as *περὶ τοῦ καπνίζειν λέγω μέτρον ἄριστον*, about smoking I say moderation is best.

Participles are verbal adjectives declined as such, and

signifying the quality or accident of a certain state of being or action belonging to an agent.

The participles of the present and of the second aorist are declined in masculine and neuter according to the type of the second declension, in feminine according to the first, as—

τύπτων, τύπτοντα, τύπτον, <i>he, she, or it</i>	}	<i>striking.</i>
τύπτ-οντος, ούσης, οντος, <i>of him, her, or it</i>		
οντι, ούσῃ, οντι, <i>to him, her, or it</i>		

The first aorist participle bears the type of the third declension, as in γίγας, γίγαντος, *a giant*—so ποιήσας, *having made*; feminine ποιήσασα, neuter ποιῆσαν.

genitive, -αντος	-άσης	-αντος.
dative, -αντι	-άσῃ	-αντι.
objective, -αντα	-άσαν	-αν.

Pure verbs have a long vowel or diphthong : thus, from

περιπατέω	περιπατῶν	περιπατοῦντος
τιμάω	τιμῶν	τιμῶντος

ἀράγε εὖδες ἐκεῖνον τὸν παῖδα ἐν τῷ κήπῳ περιπατοῦντα ;
did you see that boy walking in the garden ?
εἶδον, I did.

καλὸν τὸ περιπατεῖν καὶ ὑγίεις, οὐ τοιοῦτον δὲ τῷ κλέψαντι τὰ μῆλα, walking is good and healthy, but not for him who stole the apples.

τιμῶσα τὴν βασίλισσαν τιμᾶς τὴν πόλιν ἵς δὴ ἐκείνη κεφαλὴ ἔστιν, in honouring the queen you honour the state of which she is the head.

περὶ τοῦ ὑπνοῦθαι οὐδὲν ἀκριβῶς ἐπιτάττω ἐν μόνον λέγω, οὐχ ὑγιὲς τὸ ὑπερβάλλειν ὥκτὼ ὥρας ἐν τῇ κοίτῃ, about sleeping I prescribe nothing curiously ; only this one thing I say, that to lie in bed more than eight hours is not healthy.

ἀληθῆ λέγεις, you say well.

τοῖς γε ὑγιεῖς ἔχουσι τὸ σῶμα, at least for those who have a healthy body.

τὸ γὰρ ἄργεν διαφθείρει τό τε σῶμα καὶ τὴν ψυχήν, for lying idle damages both body and soul.

μάλιστα· καὶ τὸ πράττειν ὄτιοῦν ἐναντίον τῷ συστήματι τοῦ ὅλου διαφθείρει τὴν ψυχήν, ὡς λέγει ὁ τῶν καλῶν ἔργων ἀπόστολος, ὁ Ἰάκωβος· εἰδότι τὸ καλὸν καὶ μὴ ποιοῦντι, αὐτῷ

ἀμαρτία ἔστιν, certainly, for to do anything contrary to the system of the universe destroys the soul, as James the apostle of good works says, “to him that knoweth what is good and doeth it not, to him it is sin.”

τῷ λαλοῦντι πολλὰ πολὺς ὁ κίνδυνος, to the great talker there is great danger.

ἐνδὲ τῷ ὀλίγα λέγειν μεγάλη ἡ σωτηρία, but in speaking little there is great safety.

μεγάλη βιβλιοθήκη χρησίμη ἔστιν εἰς τὸ πολλὰ εἰδέναι, a good library is useful to get great knowledge.

πῶς γὰρ οὐ; ὅμως οὐκ ἀεὶ εἰς τὸ σοφῶς βιῶναι, certainly, but not always for wise living.

πολλὰς βίβλους δυνατὸν τοὺς ἀσθενεῖς ἐγκεφάλους κυκᾶν, it is possible that many books may confound weak brains.

τὸ λεγόμενον, πολλοὶ ὄντες οἱ μάγειροι διαφθείρουσι τὸν ζωμόν, as they say, many cooks spoil the broth.

καὶ κατὰ τὸν αὐτὸν τρόπον παμπλήθη ἐπιπλα νέπερ τὸ πρέπον καὶ τὸ ἥδυ ἐκπληροῦ τὸ οἴκημα καὶ ταράττει τοὺς εἰσβαίνοντας, and in the same way, a great quantity of furniture, beyond what is proper and comfortable, fills up the room, and inconveniences those who enter.

σοφῶς. ἀεὶ κακὸν τὸ ὑπερβαίνειν, wise. All excess is bad.

τὴν σοφίαν λέγεις τοῦ Ἀριστοτέλους· ἐν τῷ μέσῳ ἀεὶ ἡ σωτηρία, the wisdom of Aristotle: safety lies in the mean.

ENGLISH AFFINITIES

Peripatetics. Hygiene. Cleptomania. Hypnotism. System. Psychology. Apostle. Polyanthus. Trope. Hyperbole. Plethora.

LESSON X

THE OTHER PAST TENSES

The imperfect, with the augment prefixed as the sign of the past, is as follows; from κόπτω—

ἘΚΟΠΤ-ΟΝ, -ΕΣ, -Ε, I, thou, he was
ἘΚΟΠΤ-ΟΜΕΝ, -ΕΤΕ, -ΟΥ, we, you, they were } cutting.

Pure verbs contract

<i>αον</i>	into <i>ων</i>
<i>αες</i>	„ <i>ας</i>
<i>αε</i>	„ <i>α</i>
<i>άομεν</i>	„ <i>ώμεν</i>
<i>άετε</i>	„ <i>ᾶτε</i>
<i>αον</i>	„ <i>ων</i>

as in—

<i>ἐτίμων</i>	<i>ἐτίμας</i>	<i>ἐτίμα</i>
<i>ἐτιμώμεν</i>	<i>ἐτιμάτε</i>	<i>ἐτίμων</i>

<i>εον</i>	into <i>ουν</i>
<i>εες</i>	„ <i>εις</i>
<i>εε</i>	„ <i>ει</i>
<i>έομεν</i>	„ <i>ούμεν</i>
<i>έετε</i>	„ <i>είτε</i>
<i>εον</i>	„ <i>ουν</i>

as in—

<i>ἐφίλονυ</i>	<i>ἐφίλεις</i>	<i>ἐφίλει</i>
<i>ἐφιλούμεν</i>	<i>ἐφιλεῖτε</i>	<i>ἐφίλονυ</i>

The present perfect, or the immediately past perfect, in addition to the augment, reduplicates the initial consonant of the root, and its terminations are—

—*α*, —*ας*, —*ε*, *I*, thou, he has . . .
—*αμεν*, —*ατε*, —*ασι*, we, you, they have . . .

It changes also the *σ* of the future into a *κ*—

<i>τιμήσω</i> — <i>τετίμηκα</i>	<i>τετίμηκας</i>	<i>τετίμηκε</i>
<i>τετιμήκαμεν</i>	<i>τετιμήκατε</i>	<i>τετιμήκασι</i>

but this *κ*, when the root ends in *γ* or *κ*, appears as *χ*; thus—

<i>πλέκω</i>	<i>πλέξω</i>	<i>πέπλεχα</i>
<i>πράσσω</i>	<i>πράξω</i>	<i>πέπραχα</i>

and in the same way the final *π* of the root appears as *φ*; thus—

<i>τύπτω</i>	<i>τύψω</i>	<i>τέτυφα</i>
<i>γράφω</i>	<i>γράψω</i>	<i>γέγραφα</i>

In the pluperfect, which is not often used, the same reduplication takes place, and the terminations are—

-ΕΙΝ	-ΕΙΣ	-ΕΙ
-ΕΙΜΕΝ	-ΕΙΤΕ	-ΕΙΣΑΝ ΟΓ -ΕΙΓΑΝ

as in—

ἐτετύφειν	ἐτετύφεις	ἐτετύφει
ἐτετύφειμεν	ἐτετύφειτε	ἐτετύφεισαν

ἔτυπτον ἐγὼ τὸ παιδάριον, ὅτε εἰσελθὼν ὁ ἀστυνόμος ἥρπασέ με εἰς τὸ δεσμωτήριον, *I was beating the boy, when the policeman entering took me to prison.*

γέγραφα ἐπιστολὴν πρὸς τὸν πατέρα σου λέγων παιδά σε εἶναι κόσμιον τοὺς τρόπους, *I have written a letter to your father saying that you are a well-behaved young man.*

ἐτύγχανον ὑπτιος κείμενος ἐν τῇ κοίτῃ ὅτε μέγας τις μῆν περπηδήσας τὰ στρώματα δεινόν μοι ἐνεποίησε φόβον, *I happened to be lying on my back in the bed when a rat, leaping over the bedcover, gave me a great fright.*

δίκαιῶς γε, and with good reason.

τὰ νῦν δὲ ποῦστι τὸ ἀναιδὲς θρέμμα; and now, where is the shameless creature?

κέκαφεν αὐτὸ τὸ κυνάριόν μου τὸ ἐκ τῆς Ὀρεινῆς, *my little Skye terrier has just snapped it up.*

δίκαια ἔπαθεν, served it right!

ποῦστι τὸ μελανοδοχεῖόν μου; where is my inkstand?

εὕρηκα, εὕρηκα, ἐν τῷ λουτρῶνι, *I have found it, I have found it, in the bathroom.*

παράδοξον τοῦτο· οὐκ ἔγραφον ἔγωγε ἐν τῷ λουτρῶνι, strange; *I was not writing in the bathroom.*

οὐχ ὄρῳ τὸν κάλαμον, *I do not see my pen.*

ἴδον· εὑρον ἐν τῷ δειπνητηρίῳ, here it is; *I found it in the dining-room.*

ἔπαιξεν ὁ αἴλουρος τῷ καλάμῳ σου καὶ τῷ πετάσῳ, καὶ τῇ χλαμύδι, καὶ ταῖς κρηπτῖσι, καὶ δεινόν τινα ἐποίει θόρυβον, *the cat was playing with your pen, and with your hat, and your plaid, and your boots, and making a terrible row.*

σφάξον τὸ θρέμμα, kill the brute!

οὐδαμῶς· αὐτὸς σὺ αἴτιος, ὃς δὴ ἔλιπες τὸ οἴκημα ἐν πάσῃ ἀκοσμίᾳ, ὁ δὲ αἴλουρος πεπλήρωκε τὸ ἔργον σου, *not at all; you yourself are to blame, who left the room in great disorder, and the cat has finished your work.*

δίκαια λέγεις, you are right.

καὶ ἔγὼ μεγάλην ὥφληκα μωρίαν, and I have committed an act of great folly.

*μετανοῶ ἐπὶ τῷ πράγματι, I repent of the business.
ἔρρωσο, farewell.*

ENGLISH AFFINITIES

Harpy. Graphic. Epistle. Tropic. The Cosmos. Cosmetic. Big. Melancholy. Paradox. Autonomy. Pragmatic.

LESSON XI

VERBS IN *μι*

The great mass of Greek verbs, whatever their variations of person and tense may be, agree in this one prominent feature, that the first person singular of the present indicative ends in *ω*, as in Latin *ō*, possibly a relic of the pronoun *ἐγώ*, *I*. But there is a small class of verbs in familiar use which, instead of the *ω*, affix to the first person *μι*, evidently identical with the English *me* and the German *mich*—a confusion of the nominative and accusative cases familiar to our ears in French and vulgar English, when we say *it is me* instead of *it is I*. Whatever may have been the original form of the verbs in *μι*, as a matter of practice, if we fling off the *μι* from the present, the future and the tenses cognate with it may be formed directly from an assumed form in *ω*: thus *ἴστημι*, *I cause to stand*, *στήσω*, *I will cause to stand*, as if from *στάω*; *τίθημι*, *I place*, *θήσω*, *I will place*, as if from *θέω*; *δείκνυμι*, *I show*, *δείξω*, *I will show*, as if from *δείκω*; and *δίδωμι*, *I give*, future *δώσω*, *I will give*, as if from *δόω*, the Latin *dō* evidently preserving the simple form from which *δίδωμι* comes by the prefix of *δι* and the suffix *μι*.

Present

*ἴστημι, ἴστης, ἴστησι, I, thou, he } cause to stand.
ἴσταμεν, ἴστατε, ἴστασι, we, you, they }*

Imperfect

<i>ἴστην</i>	<i>ἴστης</i>	<i>ἴστη</i>
<i>ἴσταμεν</i>	<i>ἴστατε</i>	<i>ἴστασαν</i>

Second Aorist

<i>ἴστην</i>	<i>ἴστης</i>	<i>ἴστη</i>
<i>ἴστημεν</i>	<i>ἴστητε</i>	<i>ἴστησαν</i>

The middle and passive voice follow the form of the regular verb.

The perfect active of *ἴστημι*, *ἴστηκα*, is used as a present with a neuter sense, *I stand*, and in like manner, the pluperfect *ἴστήκειν*, and the 2nd aorist *ἴστην*, *I stood*.

τίθημι and its analogues have *ε* for the *α* in the plural, and first aorist *ἴθηκα* instead of *ἴθησα*; and in the same way *ἴημι*, *to send*, has first aorist *ήκα*, *I sent*; so also *δίδωμι* has *ἴδωκα*, *I gave*, not *ἴδωσα*.

The irregular verbs *εἰμί*, *I am*, *εἶμι*, *I go* (usually future: *I will go*), evidently fall under this scheme. For *εἰμί*, *I am*, see supra, Lesson I. The verb *to go* has *εἶμι*, *I go*; *εἶ*, *thou art going*; *εἶσι*, *he is going*; *ἴμεν*, *we are going*; *ἴτε*, *you are going*; *ἴασιν*, *they are going*. Imperative *ἴθι*, *go*.

ἄπιθι, *ἄπιθι*, *ἄκλητος καθίζεις ἐπ' ἑκείνῃ τῇ ἔδρᾳ στήσω σε ἐνταῦθα, begone, begone!* *you have no business in that seat; I will plant you here.*

ἴστηκα ὅπου ἔστηκα, καὶ καθίζω ὅπου καθίζω, I stand where I stand, and I sit where I sit.

σοὶ ἔδωκα τὴν βίβλον τὴν κομψήν, σὺ δὲ ἔδωκας τῷ παιδισκαρίῳ τούτῳ ἐς τοσοῦτον ἀρά καταφρονεῖς μου, καὶ τοῦ δώρου μου; I gave the pretty book to you, and you gave it to that little girl. Do you so despise me and my gift?

συνῆκα ἂ λέγεις· ή δὲ παρθένος μᾶλλον τῆς βίβλον ὀνήσεται ή ἐγώ, I understand what you say; but the young lady will be more profited by the book than I.

μάλα ταπεινόφρων σύ γε, you are very humble.

οὐχ οὕτως φιλῶ τὴν παρθένον, not at all; I love the girl.

πιθανόν, likely enough.

οἱ πολλοὶ τί φασι περὶ τοῦ Γλάδστωνος; what do people say about Gladstone?

θαυμάζοντι αὐτὸν δικαίως ὡς δεινὸν μὲν περὶ τὸν λόγον, τῶν δὲ περὶ τὰς τῆς πόλεως προσόδους ἐμπειρότατον, καὶ δὴ καὶ τῶν τε Ἰταλικῶν καὶ τῶν Ἑλληνικῶν γραμμάτων ἐπιστήμονα, they *admire him, with good reason, as a great speaker, also as an expert and apt financier, and besides a great Greek and Italian scholar.*

ἀληθέστατα λέγεις· εἰ κατέστησαν αὐτὸν καθηγητὴν τῆς Ἑλληνικῆς φιλολογίας ἐν τῷ τοῦ Βουπόρου πανεπιστημίῳ, οὐκ ἐλάττων ἢν ἐγένετο¹ τοῦ Βοεκίου, τοῦ Ἐρμάννου, τοῦ Μυλλέρου, καὶ τῶν ἀλλων Γερμανῶν ὅσοι περὶ τὴν πολυμαθίαν ἐν τοῖς πρώτοις εὑδοκιμοῦσι, *very true; if they had made him professor of Greek in the university of Oxford, he would not have stood below Boeckh, or Hermann, or Müller, or any of the Germans who are most distinguished for great learning.*

καὶ οὕτως γε ἐτύγχανεν ἢν εὐτυχῶς διαφυγὼν τὸν τε πολὺν θόρυβον καὶ διαφθορὰν τοῦ βίου πολιτικοῦ, *and so he might have happily escaped the great bother and the corruption of political life.*

δονατὰ λέγεις· ὅμως οὐκ ἢν τις τυγχάνοι διαπεφευγὼς τὴν εἰμαρμένην, *possibly; however no man can escape his destiny.*

ENGLISH AFFINITIES

Stand.	Sit.	Seat.	Dowry.	Philology.	Mathematics.
Empiric.		Dynamics.		Logic.	Grammar.
Biology.					Allopathy.

LESSON XII

COMPOUND VERBS

Verbs compounded with a preposition place the augment and reduplication between the preposition and the verb. Except *περὶ* and *πρὸ* all prepositions ending in a vowel have the vowel elided before the augment; *πρὸ* generally forms a crasis with the augment and becomes *πρού*. The *v* in *ἐν* and *σύν*, which had been assimilated in the present, is resumed before the augment.

¹ For the use of the particle *ἄν* here and below see Lesson XV *infra*.

The prepositions that most frequently occur in compound verbs are—

- περί*, round about, as in English *periphery*.
- ἀπό*, off or away from, as in *apogee*.
- ὑπό*, under, as in *hypocrite*.
- ἐν*, in, as in *energy*.
- εἰς*, into.
- σύν*, together, as in *sympathy*.
- πρό*, before, as in *prophet*.
- παρά*, alongside or away, as in *parallel*, *parasite*.
- ἄντι*, instead of, opposite to, as in *antidote*.
- μετά*, with or after, as in *metaphysics*.
- πρός*, toward, as in *proselyte*.
- ἀνά*, up or back, as in *anatomy*.
- κατά*, down, as in *catalepsy*.
- ἐπί*, on or upon, as in *epilogue*.

ὅ φίλος μου ὁ ἀληθῶς φιλικὸς περιέβαλε τοῖς ωμοῖς μου
τὴν χλαῖναν σκέπτην ψύχους, my true friend threw his cloak
round my shoulders as a protection against the cold.

ὑπόδησον τὰ ὑποδήματά μου, put on my shoes.

ἀπέβαλον τὰ ὑποδήματα τὰ ἀρχαϊκά· κομψότερα τὰ καινότροπα, I flung away the old-fashioned shoes; those of the new fashion are more elegant.

χάριν ἔχω σοι τοῦ ἀγάλματος, thanks to you for the pretty gift.

σήμερον μεταβέβληκεν ὁ οὐρανὸς εἰς τὸ χείρον, to-day the weather has changed for the worse.

κατὰ φύσιν τοῦτο ἐν τῇ ἡμετέρᾳ πατρίδι οὐδὲν ἔχει στάσιμον ὁ οὐρανός, quite natural, at least in our country, where the weather is never steady.

χθὲς κατέβην εἰς τὸ χῶμα, καὶ εὗδον τὸ μέγα ἀτμόπλοιον, yesterday I went down to the pier and saw the big steam-boat.

πότερον ἤρεσέ σοι ἢ οὐ; did it please you or not?

ὑπερεθάμασά γε, I admired it exceedingly.

ἄρα οὐκ εἰσέβης; did you not go on board?

εἰσέβην γάρ καὶ τὸν ναύκληρον εὗδον καὶ τῶν ναυβατῶν δεινὸν πλῆθος, I did, and saw the captain and a great number of the crew.

ἔπειτα δὲ κατέβην εἰς τὴν κοίλην καὶ ἔθαύμασα ἄπειρα σάγματα πίθων καὶ λαρνάκων καὶ κιστῶν καὶ κοφίνων καὶ ἄλλης παντοδαπῆς κατασκευῆς, afterwards *I went down into the hold, and saw with wonder countless piles of barrels, boxes and chests, baskets, and all sorts of stuff.*

ἔπειτα δὲ ἀνέβην, καὶ προσέβλεψα τὸν κναοῦν οὐρανόν, καὶ χάριν εἶχον τῷ Θεῷ, then *I came up, and looked on the blue sky, and thanked God.*

τελευταῖον δὲ συνέλεξα τὰ σκεύη μου, καὶ ἔστηκα ἐνώπιόν σου ἐν ὁλοκλήρῳ δέρματι, *lastly, I gathered up my chattels, and stand before you with a whole skin.*

ἀγαθὴ τύχη· ἀεὶ εὐτυχεῖς· πανταχοῦ πίπτεις, τρόπον τῶν αἰλούρων, τοὺς πόδας ἔχων ἐμπέδους ἐν τῷ δαπέδῳ, *good luck be with you ; you are a lucky dog ; you always fall on your feet like the cats.*

οὐ τυφλώττω· καὶ ἔκαστα εἴωθα πράττειν προσκόποις τοῖς ὅφθαλμοῖς, *I am not blind, and am accustomed to do everything with forecasting eyes.*

σοφός σύ γε, a wise man you !

ENGLISH AFFINITIES

Philanthropy. Steady. Navy. Hollow. Chest. Theology.
Epidermis. Physiology. Patriot. Atmosphere. Plethora.
Podagra.

LESSON XIII

MOODS : SUBJUNCTIVE AND CONDITIONAL

The subjunctive or conjunctive mood is the form which the verb takes when no independent assertion is made as a fact, but only as a sequence of an asserted fact or truth, and having only a secondary or conditional existence ; as if I should say in English, *I give you this, that it may be in your power to do so and so*, the secondary sentence preceded by *that* is altogether dependent on the precedent thing done, *I give you this*. In this example the substantival proposition is in the present indicative, and the subjunctive nature of the

dependent sentence is expressed by the auxiliary verb *may*; but, if the leading clause is in the past tense, the dependent clause is expressed by *might*, which in fact is the past tense of *may*, as *I gave you this that you might*. In Greek this past conditional is, from a peculiar usage, commonly called the *optative mood*. In the present lesson we shall confine ourselves to the dependent tense subjoined to a present or a future. The form of the subjunctive is very simple, consisting as it does in the mere change of the terminational vowel or diphthong of the present into *ω* and *η*—

κόπτ-ω, -γς, -η, *I, thou, he* } *may strike;*
 κόπτ-ωμεν, -ητε, -ωσι, *we, you, they* }

and in the first and second aorist the same—κόπτω, ἔκοψα, κόψω, -γς, -η.

The subjunctive mood is often introduced by *ἴαν* or *ἢν*, *ἴνα*, and *ὅταν*, and when a negative particle belongs to it, it is *μή*, not *οὐ*.

δίδωμί σοι ταύτην τὴν βίβλον ἵνα καταλαμβάνῃς ὅσον ἔστι
 χαλεπὸν τὸ πρᾶγμα περὶ οὗ ἔγραφες, *I give you this book that
 you may understand how difficult the matter is on which you
 were writing.*

ἴαν μὴ ἐκπονῆς τὰ διδάγματα, οὐ διδάξω σε, *if you don't
 work out the lessons, I will not teach you.*

ἢν τὸν δάκτυλον κόψῃς ἐκείνη τῇ ὁξείᾳ μαχαίρᾳ, οὐ παρ' ἐμοὶ
 ἡ αἰτία, *if you cut your finger with that sharp knife, the blame
 is not with me.*

ἐκτέλεσον τὸ ἔργον τὸ προκείμενον, ἵνα μή σε ταράσσῃ αὔριον
 τὰ τῆς σήμερον ἡμέρας ὑστερήματα, *finish the work that lies
 before you, that the leavings of to-day may not disturb you
 to-morrow.*

λαβὼν τὸ σκάλευθρον κτίνει τὸ πῦρ, ἵνα μὴ πνίγῃ τὴν φλόγα
 τὸ βάρος τῶν ἀνθράκων, *take the poker and stir the fire, that
 the weight of the coals may not choke the flame.*

ἴαν μὴ φυλάττῃ τὴν φλόγα, καύσεις τὰς χειρίδας τοῦ
 ἴματίου, *if you do not take care of the flame, you will burn
 the sleeves of your coat.*

φέρε δὴ τὸν Ὁμηρον ἐκ τοῦ θηκίου, ἵνα ἀκούω τί λέγει περὶ
 τοῦ κάλλους τῶν γυναικῶν, *bring me Homer from the shelf,
 that I may hear what he says about the beauty of women.*

ιδοῦ, here it is.

ἀνάγνωθι, read it.

*καλὴ καὶ μεγάλη καὶ ἀγλαὰ ἔργ’ εἰδυῖα, beautiful and tall,
and skilful in tasteful works.*

*φεῦ· ώς εὐ λέγεις. οὐκ ἄργαί αἱ γυναικες αἱ παρὰ τῷ ἀοιδῷ,
excellent. The singer's ladies were no idlers.*

*μιμήτραι· γε τῆς ἐν τοῖς περὶ τὸν βίον σοφῆς προστατίδος
Παλλάδος, they were imitators of their patron goddess Pallas,
wise in all that relates to life.*

*ρίψον τὸ κυνάριον εἰς τὸ ὕδωρ, ἵνα μανθάνῃ τὸ νήχεσθαι,
fling the dog into the water, that he may learn to swim.*

*ἰδοῦ—νήχεται—ώς εὐμαθὲς τὸ θρέμμα, there he goes—he
swims—what a clever creature!*

ποίησον σὺ κατὰ ταῦτα, do you the same.

*οὐδαμῶς φοβούμαι μὴ βαπτίσῃ με τὸ κῦμα, no ; I fear the
wave will overwhelm me.*

*γελοῖα λέγεις· ἐλαφρότερον γὰρ τὸ σῶμα τὸ ἀνθρώπινον τοῦ
ὑδατος, nonsense ; the human body is lighter than the water.*

*οὐ καταποντίσει σε τὸ ὕδωρ ἀλλὰ ὁ φόβος, it is not the water
that will drown you, but fear.*

*πιθανόν· ὅμως ἀντέχομαι τῆς ξηρᾶς, likely enough ; never-
theless I hold by the dry land.*

*σοφός σύ γε, δεξιάτερον δὲ τὸ ζῷον. χαῖρε, you are wise, but
the animal is more clever. Adieu.*

ENGLISH AFFINITIES

Anthracite. Barometer. Phlogiston. Caustic. Ferry.
Mimetic. Pantomime. Hydropathy. Baptize. Anthro-
pology. Dexterity.

LESSON XIV

THE OPTATIVE MOOD

The optative mood, or subjunctive in a historic sequence after a past tense, is distinguished by the domination of the diphthong *oi*, and runs thus—

βούλεύω, I advise.

*βούλεύομι, βούλεύοις, βούλεύοι, I, thou, he } might
βούλεύομεν, βούλεύοιτε, βούλεύοιεν, we, you, they } advise.*

And so in the second aorist, where there is one, as *λάβοιμι*, *λάβοις*, *λάβοι*, etc., from *λαμβάνω*, *might*, *could*, *would*, or *should get*.

In the first aorist the vowel *a* rules, and becomes *ai*, as singular, *βούλεύσαιμι*, *βούλεύσαις* or *ειας*, *βούλεύσαι* or *ειε*; plural, *βούλεύσαιμεν*, *βούλεύσαιτε*, *βούλεύσαιεν* or *ειαν*.

The most common uses of the optative may be classified thus—

(1) In narrating what some one said, without guaranteeing the fact; as if I should say in English, *he said that he were going to do so*, instead of *was*; e.g. ἔλεγεν ὅτι ἀνδρὶ νέῳ καὶ σφοδρῷ οὐ ῥάδιον εἴη κολάζειν τὰ πάθη, *he said that it was not easy for a man young and vehement to control his passions.*

(2) To express a purpose or consequence in past time, with *ώς*, *ἴνα*, or *ὅπως*, as ἐπόνει σταθερώς ἵνα ἀθλον λάβοι, *he laboured steadily that he might gain a prize.*

(3) After *εἰ*, *if*, to express an indefinite future, generally with *ἄν* in the dependent clause, as εἴ τις αἴρεσίν μοι δοίη, σπουδάζοιμι ἀν περὶ τὴν Ἑλληνικήν γλῶσσαν μᾶλλον ἢ περὶ τὴν Ἰταλικήν, *if one gave me the choice, I should prefer to study Greek rather than Italian.*

(4) To express a wish (from which use the name *optative came*), as μὴ γένοιτο, *may it not happen—God forbid!*

ὁ φίλος μου συνεβούλευσέ μοι πηδᾶν εἰς τὸ ὕδωρ, ὅπως κυνὸς δίκην μάθοιμι τὸ νήχεσθαι· ἐγὼ δὲ οὐκ ἐσ τοσοῦτο ἥκω μωρίας, *my friend advised me to leap into the water that I might learn to swim like a dog; but I am not such a fool.*

εὖ λέγεις· ὅμολογῶ σοι τερπνότερον μὲν εἶναι τὸ ὄρχεῖσθαι, χρησιμώτερον δέ ποτε τὸ νήχεσθαι ἐν γε τῇ ναναγίᾳ, *you say well; I must confess dancing is more agreeable, but swimming is sometimes more useful, especially in a shipwreck.*

τῶν γνωρίμων τῶν ἐμῶν τις εἶπε ὅτι ἀσκοῦ τὸ νήχεσθαι, ἵνα διαφεύγοι τὸν κινδύνον τῆς θαλάσσης, *an acquaintance of mine told me that he is practising swimming to escape the dangers of the sea.*

σοφὸς ἐκεῖνος, a wise man he.

ἀσπὶς τῶν σοφῶν ἡ πρόνοια, forethought is the shield of the wise.

ἀκούσας φόδοντος τοῦ ἀλεκτρυόνος εὐθὺς ἀπέστεια τὸν ὑπνον καὶ ἀπέδραμον ὡς τάχιστα ἵνα μὴ ὑστεροῖμι τῶν ἀγώνων, hearing the cock crow I forthwith shook off sleep, and ran at full speed that I might not be too late for the games.

ἔγὼ δὲ ἄνευ τῆς χλαίνης ἀπέδραμον ἵνα μὴ τοῦ λαμπροῦ θεάματος ἀστοχοῦμι, and I ran off without my plaid, that I might not miss so splendid a spectacle.

ἐκεῖ δὲ τί εἶδες; what did you see there?

θύλακον μέγαν εἶδον ὑδρογόνῳ οἰδοῦντα ἀέρι, I saw a huge bag full of hydrogen gas.

καὶ ἄνδρα ἔντοσθεν ἀεροβατοῦντα, ἵνα γε προσχάνοι αὐτῷ πολὺς ὅχλος ὡς ἐπισκεψομένῳ δῆθεν τὸν ἄνδρα τὸν ἐν τῇ σελήνῃ, and a man inside, sailing through the air, that he might make a rabble of people stare at him, as one going to pay a visit to the man in the moon.

ὦ τῆς μωρίας, O what folly!

μωρὸς μωρὸν θαυμάζει, fool admires fool.

καταβαίνοντα αὐτὸν σφοδρότερος αἰφνιδίως ἀρπάσας ἄνεμος παρήνεγκε εἰς τὸ κωδωνοστάσιον τοῦ μεγάλου ἱεροῦ τῶν ἐπισκοπικῶν, καὶ ὁ ἀλεκτρυὼν ὃ ἐν τῷ ἄκρῳ διεκέντησε τὰ ἐντόσθια, as he was coming down a strong blast suddenly seized him and drove him on to the steeple of the cathedral, and the cock on the top of the steeple pierced his bowels.

ὦ τοῦ δειλαίου, O the poor wretch!

ὦ τοῦ ἄφρονος· δίκαια ἔπαθεν· ἀεροβατεῖν δεῖ τὰς ὄρνιθας τὸν αἰθέρα, οὐ τὸν ἀνθρώπους, O the fool! served him right! birds ought to tread the air, not men.

ENGLISH AFFINITIES

Mathematics. Homologate. Orchestra. Ode. Agony.
Theatre. Acrobat. Ochlocracy. Sceptic. Ornithology.
Fugitive. Hypnotism. Pathology. Ether.

LESSON XV

THE PARTICLE *ἄν*

Besides the use of *ἄν* with the optative in reference to a future probability, noticed in the last lesson, it is joined in Greek with the past tenses, the imperfect or aorists, to express what *might*, *could*, *would*, or *should have taken place* in past time if something else had happened, or had not happened, as *ἐπραξας ἀν τὸ δίκαιον εἰ ἐπραξας τοῦτο, you would have done what is right if you had done this.*

ἔγώ, εἰ ἔγνων τὸ ἥθος σου, οὐκ ἀν ἔδωκά σοι τὸ ἀργύριον, if I had known your character, I would not have given you the money.

τίνα δὴ ἄμαρτίαν ἡμάρτηκα; how have I done wrong?

ἐσπάθησας ἀχρήστως τὰ χρήματα· εἰ γὰρ ἐτύγχανες νοῦν ἔχων, οὐκ ἀν ἀνήλωσας ἅπαντα εἰς τέρψιν ἐξίτηλον, you squandered your money uselessly. If you had had sense, you would not have spent it all on a fleeting pleasure.

εἰ ἐτύγχανες σοφὸς ὥν, διέσωσας ἀν τι τῶν σήμερον θησαυρῶν εἰς τὴν χρείαν τῆς αὔριον, if you had been wise, you would have saved some of to-day's treasure for to-morrow's need.

μωρὸς ἀν ἦν ὁνειροπολῶν τὴν μέλλουσαν ἡδονήν, τῆς δὲ παρούσης ἄμαρτών, I should have been a fool, dreaming of the future and missing the present pleasure.

οὗτως λέγοντα ἐλέγχοντι σε οἱ μύρμηκες καὶ αἱ μέλισσαι, when you speak thus the ants and the bees confute you.

εἰ ὁ Βρούσσιος ἐτυχε μὴ νικήσας ἐν τῷ μάχῃ τοῦ Βαννοκβούρνου, τί ἀν συνέβη; if Bruce had not gained the victory at Bannockburn, what would have been the consequence?

ἐπικρατήσασα ἡ Ἦ' Αγγλία ἡφάνισεν ἀν τὸν Σκῶτον ἀπὸ τῆς γῆς, dominant England would have caused the Scot to disappear from the face of the earth.

καὶ τοῦτο θεῖον πάνυ ἀν ἐγένετο εὐτύχημα, and this would have been a great piece of good luck.

ἐνίοις μὲν οὕτως δοκεῖ, ἐνίοις δὲ οὐ, some think so and some not.

τί ἀν συνέβη, εἰ ὁ Ἀλέξανδρος ὁ τοῦ Φιλίππου οὐκ ἐνίκησε

τὴν ἐν Ἀρβήλοις νίκην; what would have been the consequence if Alexander, the son of Philip, had not gained the battle of Arbela?

διετέλει ἂν ὁ Πέρσης δεσπόζων τῆς ἀνατολῆς, καὶ οὐκ ἂν ἐκήρυξσον τὸ εὐαγγέλιον οἱ ἀπόστολοι Ἐλληνιστί· εἰσήγαγε γὰρ ὁ τοῦ Φιλίππου νιὸς τὴν Ἑλληνικὴν παιδείαν εἰς ὅλην τὴν ἀνατολήν, the Persian would have continued lording it over the East, and the Apostles would not have preached the gospel in Greek; for it was the son of Philip that introduced Greek learning into all the East.

λαμπαδηφόρος δήποτε τῆς Ἑλληνικῆς σοφίας ὁ μέγας Ἀλέξανδρος, καὶ προάγγελος τοῦ εὐαγγελίου, Alexander the Great truly was the torch-bearer of Greek wisdom and the harbinger of the gospel.

ἀληθέστατα λέγεις, *very true.*

καὶ ταῦτα μὲν περὶ τῆς ἄγαν ὑπηρετικῆς ταύτης προσθήκης εἰρήσθω. χαῖρε, and now enough of this very serviceable particle ἂν. *Adieu!*

ENGLISH AFFINITIES

Ethics. Terpsichore. Ephemeral. Treasure. Alexander. Despot. Anatolia. Evangel. Angel. Scheme. Geography. Apostle. Pedagogue.

LESSON XVI

THE PASSIVE VOICE

expressing not what a man does to another person or thing by the putting forth of his active force, but what he suffers from the active force of another, has its characteristic form in Greek as follows—

Present

Indicative—

πείθ-ομαι, -ῃ, -εται, I, thou, he is
-όμεθα, -εσθε, -ονται, we, you, they are } persuaded.

Subjunctive, with the long vowel as in the active voice—

<i>πείθωμαι</i>	-γ	-ηται
-ώμεθα	-ησθε	-ωνται

and optative with *οι*—

<i>πειθόμην</i>	-οιο	-οιτο
-οίμεθα	-οισθε	-οιντο

Imperfect

<i>ἐπειθόμην</i>	<i>ἐπείθον</i>	<i>ἐπείθετο</i>
ἐπειθόμεθα	ἐπείθεσθε	ἐπείθοντο

Future

<i>πεισθήσομαι</i>	-ήσῃ	-ήσεται
-ησόμεθα	-ήσεσθε	-ήσονται

First Aorist

<i>ἐπείσθην</i>	-ης	-η
-ημεν	-ητε	-ησαν

Optative—

singular, <i>πεισθείην</i>	-είης	-είη
plural, -εῖμεν	-εῖτε	-εῖεν

In the perfect as in the active voice the reduplication takes place, as—

<i>πέπεισμαι</i>	<i>πέπεισαι</i>	<i>πέπεισται</i>
<i>πεπείσμεθα</i>	<i>πέπεισθε</i>	<i>πεπεισμένοι εἰσίν</i>

Certain verbs have a second aorist, as *στέλλω*, *I send*, not *ἐστάλθην* but *ἐστάλην*, *I was sent*; and pure verbs have the characteristic contraction of the vowel into a diphthong, as *φιλούμεθα* for *φιλεόμεθα*; but these variations are best learned by practice.

ἐστάλησαν οἱ ἀπόστολοι κηρύξοντες τὸ εὐαγγέλιον, καὶ ἐκήρυξαν δεινῶς, the Apostles were sent to preach the gospel, and they preached it with power.

ὅτε οἱ ἀπόστολοι ἐκήρυξαν τὸ εὐαγγέλιον ἐν ταῖς Ἀθήναις, ὅλιγοι ἐπείσθησαν, when the Apostles preached the gospel in Athens, few were persuaded.

ὅ κακοῦργος ἐκεῖνος ἐπήνεγκέ μοι βιαίαν πληγὴν τῇ βακτηρίᾳ καὶ τὸ νῶτόν μοι ἐτραυμάτισθη χαλεπῶς, *that bad fellow struck me a heavy blow with his cudgel, and my back was severely wounded.*

εἶτα δὲ τί συνέβη; *then what happened?*

τῶν τοξοτῶν τις τῶν φυλασσόντων τὴν πόλιν ἥρπασεν αὐτόν, καὶ εὐθὺς ἐνεβλήθη εἰς τὸ δεσμωτήριον, *one of the policemen who keep the peace of the city laid hold of him, and he was forthwith cast into prison.*

δίκαια ἔπαθεν, *served him right.*

κατὰ φύσιν τοῦτο πάντες ὅσοι ἄνομοι καὶ βίαιοι δικαίως ἐμβληθήσονται εἰς τὸ δεσμωτήριον. οὐ γὰρ ἄνθρωποι οἱ τοιοῦτοι ἀλλὰ συγγενεῖς τῶν τίγρεων, *quite natural; all lawless and violent persons will naturally be cast into prison; for such persons are not men, but related to tigers.*

οἵμοι πέπληγμαι, πόθεν ἡ πληγή; *woe's me, I am struck! whence came the blow?*

ὅ γνώριμός μου ὁ Ἰωάννης Καμερών παίζων τὴν κορύνην ἐν τῷ πεδίῳ ἐπληξε πλαγίως τὴν σφαῖραν, ἵπερ παρετράπη εἰς τὴν κεφαλήν σου, *my acquaintance John Cameron, playing at golf on the links, struck his ball obliquely and it was driven against your head.*

οἴμοι—μοι—ὅτοτοτοῖ, *O woe's me, woe!*

ὦ τοῦ ταλαιπώρου, *O poor fellow.*

τί χρὴ πρᾶξαι; *what must we do?*

φέρε εἰς τὸ νοσοκομεῖον, καὶ κάλεσον τὸν ἰατρόν ἔχει γὰρ κίνδυνον τὸ πρᾶγμα, *take him to the infirmary and call the doctor; it is a dangerous business.*

αὐτίκα μάλα· κληθῆσται, *instantly; he shall be called.*

ENGLISH AFFINITIES

Oligarchy. Plague. Toxicology. Phylacteries. Tiger.
Sphere. Nosology. Call. Physic.

LESSON XVII

THE MIDDLE VOICE

The middle voice, or, as it might more significantly be called, the reflexive or the subjective voice, is a form of the verb where the action does not pass on from the agent to an outward object, but comes back on him, or in some loose way is looked on as done for his benefit, or affecting himself specially. Thus it is in the main identical with what in Latin grammar used to be called neuter verbs, only it is subject to not a few nice shades of personal reference, which leads to its apparent confusion with the active voice, and to various anomalous usages which can only be learned by practice. It is, of course, in strictness more nearly allied to the passive than to the active voice; for in both these voices, as distinguished from the active, the force of the verb is either altogether spent on the agent, or is in some way passively or emotionally or intentionally connected with him. This intimate relationship leads to a similarity of form in the two voices, the present and imperfect middle being in fact identical with the same tenses in the passive voice, and the other tenses, in their characteristic changes, more allied to the passive than to the active.

Future Indicative

λύσομαι	λύσῃ	λύσεται
λυσόμεθα	λύσεσθε	λύσονται

First Aorist

ἐλυσάμην	ἐλύσω	ἐλύσατο
ἐλυσάμεθα	ἐλύσασθε	ἐλύσαντο

οὐ τῶν τυχόντων κατέλαβέ με ἔχειν διδασκάλους τῆς σοφίας,
τὰ νῦν δὲ δικαίως αὐτὸς σοφίζομαι, *I had the good luck to have
no common teachers of wisdom, but now with good reason I
profess wisdom for myself.*

ἔδεξάμην τὴν βίβλον ἣν σὺ ἔδεξω παρὰ τοῦ ἀνεψιοῦ, καὶ
ἀναγνώσομαι αὐτὴν πάσῃ σπουδῇ, *I received the book which
you got from your cousin, and I will read it carefully.*

οὗτος ὁ νεανίας τρέχει δεινῶς· βλάψεται, *this young man runs furiously; he will hurt himself.*

οὐ φοβούμαι, *I am not afraid.*

ἀσφαλῆς ἐστὶ τοῖς ποσίν, *he is a steady-footed fellow.*

οὗτος ὁ νεανίας ταλαιπώρως κυπτάζει εἰς τὰς βίβλους· τρίψεται ὑπερτρυφῶν ἐν τῇ ἀναγνώσει, *this young man stoops miserably down into his books; he will wear himself away, stuffing himself with reading.*

μή χαλέπαινε· βαθμηδὸν ἀκμάζει πάντα. τὰ μικρότατα σπέρματα, ἀρξάμενα ἀπὸ τοῦ ἥρινοῦ χρόνου, πρὸ τῆς ὁπώρας γενήσεται φυτὰ μεγάλα, *do not repine. All things grow ripe by degrees. The smallest seeds beginning with the spring by harvest time will become large plants.*

οὗτοσὶ πλήρεσιν ἀνάγεται τοῖς ἰστίοις, ἡμεῖς δὲ οὐχ ἡττησόμεθα, *this fellow sails out with full sails, but we shall not fall behind.*

σήμερον λαμπρῷ χρώμεθα τῷ οὐρανῷ, *to-day we have fine weather.*

ἄύριον δὲ ὕστερον δὲ θέος, *but it will rain to-morrow.*

ὦ, τάλας ἔγώ· οὐδὲν διαγίγνεται μένον ἐν τῷ οὐρανῷ τῷ κατὰ τὴν Καληδονίαν, *alas, alas! there is no continuity or permanence of weather in Scotland.*

ἀληθῆ λέγεις· μόνον τὸ τῶν Καληδονίων ήθος σεμνύνεται ἐπὶ τῷ ἄγαν σταθερῷ καὶ ἀμεταβόλῳ· κρατερὸν τὸ Καληδόνιον ήθος ὡς ὁ γρανιτόλιθος, ὁ ἐν Ἀβερδονίᾳ, *true; only the character of the Scots boasts of steadiness and permanence. The Scottish character is strong as the Aberdeen granite.*

χάριν οἴδα τῷ Θεῷ· αὐτὸς ἀλαζονεύομαι τῆσδε τῆς ἐπιμόνου κράτεως οὐ σπανίως μεταλαμβάνεσθαι, *thank God! myself boast that I have a fair share of this persistent temperament.*

δικαίως γε· ἔγγυάται τὴν κατόρθωσιν ἡ ἐπιμονή. ἔρρωσο, *and with good reason; perseverance is the pledge of success. Farewell.*

ENGLISH AFFINITIES

Didactic. Sophist. Study. New. Early. Vernal. Chronology. Grace. Hypertrophy. Idiosyncrasy. Orthography. Acme. Phytology.

LESSON XVIII

PARTICIPLES

The Greek participle has a large range of idiomatic and significant usages, which can only be learned by reading. For a start, however, it may be enough to say that the participle follows the leading verb of the sentence in many cases where both Latin and English use the infinitive, and that when joined with the definite article the participle performs the function of a relative clause in a less formal style; as if in English, instead of *the man who used such language is not a gentleman*, we should say *the man the having used*, which no doubt sounds very clumsy, because we require an auxiliary verb to express the past participle, but in Greek ὁ ταῦτα λέξας is manifestly neater and more succinct than ὁς ταῦτα ἔλεξε.

οὐκ ἀνέχομαι οὕτω διαβαλλόμενος, I cannot stand to be slandered in this way.

ἀμέλει· ἀμέλει· οἶδα τὸ ἀνθρωπάριον· χαίρει ἀεὶ βλασφημῶν κατὰ τῶν κρειστόνων, never mind; never mind; *I know the creature; it is his delight always to be speaking ill of men better than himself.*

ποία τις ἦν ἡ βλασφημία; what was he slandering about?
ἔτύγχανον ἐγώ ἐπαινῶν τινὰ τῶν δυνατῶν, ἄνδρα πλούσιον καὶ εὐφρόνα καὶ σώφρονα ἐν Μαγκεστρίῳ. ὁ δὲ εὐθὺς ἤρξατο διαβάλλων δλοσχερῶς ἅπασαν τὴν τε ἀριστοκρατίαν καὶ πλούτοκρατίαν τὴν ἐν τῇ πόλει, I happened to be praising a gentleman of the influential classes in Manchester, rich and good and sensible, and forthwith he began to denounce in a sweeping style all the plutocracy and the aristocracy of the country.

φαίνεται διάβολος ὁν, καὶ ὡς ἀληθῶς συγγενῆς τοῦ Κακοδαίμονος, τοῦ Διαβόλου, he appears to be a calumniator, and a cousin-german of the evil Spirit, the Devil.

καὶ διετέλει ἐπηρεάζων, ὡς ἐμοῦ παρασίτου ὅντος καὶ ἀκολούθου τῆς βδελυκτῆς τῶν ὀλιγαρχῶν αἰρέσεως. πρὸς δὲ τούτοις τὰ τοιαῦτα λοιδορήματα ἐποίησε τυπωθῆναι ἐν ταῖς ἐφημερίσι, and he went on to use insolent language, saying (or implying)

that I was a parasite and a flunkey of the detestable faction of the oligarchs ; and in addition to all this he got this insulting language printed in the newspapers.

τοὺς τοιούτους ἀνθρώπους ἔχρην μαστίξαι· ὅμως, τὸ πρότερον λεχθέν, ἀμέλει. δηλός ἐστι νικήσας τὴν ὄργην ὁ λέγων ἀμέλει, such ill-tongued rascals should have been flogged ; but, as I said before, never mind. It is plain that the man who says ἀμέλει has conquered his passion.

δυνατὰ λέγεις· ὅμως σύνοιδα ἐμαυτῷ τὴν τῶν Κυακέρων ἀπάθειαν οὐκ ἐπαγγελλόμενος, possibly ; but I am conscious that I do not profess the apathy of the Quaker.

ἀμέλει· ἀμέλει· τρὶς νικηφόρος ὁ νικήσας τὴν ὄργην. βραχεῖα μανία ἡ ὄργη, never mind ; never mind ; he is three times conqueror who has conquered his passion. Anger is a brief madness.

ENGLISH AFFINITIES

Devil. Blasphemy. Dynamics. Dynasty. Plutocracy.
Aristocracy. Cacodemon. Parasite. Heresy. Oligarchy.
Type. Ephemeral. Apathy. Maniac.

APPENDIX I

ELEMENTARY HINTS ON ETYMOLOGY

(1) In borrowed words, especially when the borrowing language, as English, does not deal largely in sounding terminations, it is a common practice to let the termination drop, either altogether or partly, and leave only the simple root, as from *λαμπάδα*, *lamp*; from *δημοκρατία*, *democracy*; from *κακοφωνία*, *cacophony*, and other such feminines, as *theology*, *philology*, where the *α* is dropped, and the accent transferred to the antepenultimate after the favourite English fashion, while the German, more faithful to the Greek, preserves the accented *ι*, and marks the presence of the *α* by an *e*, as in *Theologié*, *Philologié*.

(2) As the Greek element in the English language often comes to us not directly from the Greek, but indirectly through the Latin of the Middle Ages, it sometimes happens that we find a pure Greek word with a Latin termination attached to it naturalised in English, as in *cathédral*, from *καθέδρα*, and in *ephemeral*, from *ἔφύμερος*. In this example the termination *al*, so common in Latin, takes the place of the Greek *os*, with the same adjectival force; but in not a few cases, as *optical*, *ethical*, *clinical*, *political*, the *al* is an unmeaning superfluity, as the adjectival character of the word is already fixed by the Greek termination *kos*, as in *κλινικός* from *κλίνη*. In verbs the termination *ate* is pure Latin, but appears sometimes barbarously appended to a pure Greek verb, as *homologate*, from *ὁμολογῶ*.

(3) It is a general rule in etymology that cognate letters, that is, letters pronounced by the same organs, or a similar

modification of the vocal organs, easily pass into one another ; thus σ and τ being both dental, τ a pure dental, and σ a sibilant dental, and δ being only the blunt form of τ , these three letters pass into one another, as in Attic $\pi\rho\alpha\tau\tau\omega$ for $\pi\rho\alpha\sigma\sigma\omega$, and $\rho\delta\delta\omega$, English *rose*. So in German *das* for English *that*. In like manner, λ and ρ being both liquids, $\lambda\varepsilon\rho\tau\omega$ becomes *lily*, and the Latin *Tibur* becomes the Italian *Tivoli*, by the interchange of the labials and of the liquids.

(4) The termination *s* in the names of many of the sciences, as *optics*, *acoustics*, *mechanics*, is simply the sign of the plural in English, put for α the neuter plural in Greek, as in $\tau\alpha\piολιτικα\acute{a}$, *things belonging to the state*; $\tau\alpha\delta\piτικα\acute{a}$, *things belonging to vision*, which, however, the Greeks often express by $\eta\delta\piτικη\acute{a}$ in the nominative singular feminine, with $\tau\epsilon\chi\nu\eta$, *art*, or $\theta\epsilon\omega\tau\iota\alpha$, *theory*, understood.

(5) The termination *ise* or *ize*, so common in English, generally though not always with an active signification, as in *advertise*, *solemnise*, is the $\iota\omega$ of Greek, as in $\sigma\phi\acute{\iota}\omega$, *I make wise*, with $\sigma\phi\acute{\iota}\omega\mu\alpha\acute{i}$, in the middle voice, *I profess myself wise*. The word $\sigma\phi\omega\tau\acute{\iota}s$ from this verb, in English *sophist*, is the person who makes this profession, as in *baptist*, *theorist*, *atheist*, and other pure Greek words for an agent, with only the loss of the termination $\acute{\iota}s$; sometimes in a hybrid way *ist* is added to a Latin root, as in *deist*, etymologically but not colloquially identical with *theist*.

(6) Sometimes not only is the terminational syllable cut off, but the initial also, either wholly or in part; so $\acute{\epsilon}\pi\acute{\iota}\sigma\kappa\omega\pi\omega\acute{s}$, with the change of π into the kindred labial β , becomes *bishop*.

(7) When two consonants of different kinship come together, one of them, specially that not belonging to the root, disappears, as from $\lambda\acute{\alpha}\pi\tau\omega$, *lap*; from $\tau\acute{u}\pi\tau\omega$, *type*.

(8) The aspirate h , in Greek *spiritus asper*, has a close affinity with the sibilant s ; so for $\acute{\epsilon}\xi$ we have in Latin *sex*, in English *six*; $\acute{\epsilon}\delta\omega\acute{s}$ for *sow*; $\acute{\epsilon}\delta\omega\acute{s}$, *sedes*, *seat*.

(9) When a word in Latin or Greek commences with a p , by aspiration it becomes f in English and the Teutonic languages; thus for $\pi\hat{\nu}\rho$ we have *fire*, for $\pi\omega\delta$ - *foot*, for $\pi\alpha\tau\acute{\iota}\rho$, *father*, etc.

(10) The English *w* is closely connected with the vowels,

as appears from *water* and *oater*; hence it disappears in Greek altogether, or is represented by a breathing, as in *οἶνος*, *wine*; ὕδωρ, *water*; ὑετός, *wet*.

(11) In some adjectives the Latin *an*, like *al*, is superfluously appended to the Greek termination in *κός*, as *rhetorician*, from *ῥητορικός*.

(12) The Greek *κ*, as in *κύων*, and *cornu* in Latin, appears in the Teutonic languages as *h*, so *hound*, *horn*; *κολώνη*, *collis*, *hill*.

(13) The letter *m* at the end of an English word curtailed from Greek signifies the thing done, the product of the verb, as *ποίημα*, *poem*, the thing made, a poem, from *ποιέω*, *I make*; so *baptism* from *βαπτίζω*, and *chrism* from *χρίω*, *I anoint*, and other *isms*.

(14) Finally, as at least two-thirds of the technical words used in our scientific nomenclature, and not a few even outside of the range, are of Greek extraction, the student would act wisely if at starting he were to make a list of all such terms in familiar use, with their Greek form and Greek analysis in an opposite column; as—

<i>theology</i>	<i>θεολογία</i>
(<i>θεός</i> , <i>God</i> ; <i>λόγος</i> , <i>discourse</i>)	

He will thus find that he knows already some two or three hundred Greek words in a slightly disguised English form.

APPENDIX II

VOCABULARIES

In accordance with the principle set forth in the preface, these vocabularies, containing the names of the most familiar objects, are to be taken with him as a *vade mecum* wherever the student goes. He must in no wise be content with the lazy habit of recognising a word only in a passive recipient style when he meets with it in a book, but he must stamp it directly on every object that comes in his way, and repeat it frequently without the intervention of the mother tongue,

till he uses it as familiarly as a workman handles his tools. The language will thus become his familiar friend, not, as in the mere bookish method, an occasional visitor. Of course, such a catalogue of words is not intended to be exhaustive; but the learner, after training himself to the habit of thinking and speaking in the foreign idiom, may supply the deficiency by consulting any good English-Greek dictionary, such as Arnold and Browne's, London 1856, and for modern Greek, where that may be necessary, Lascarides's English-Greek dictionary, London 1882. From these sources also, and from his own reading, which must in no wise be neglected, he will be able to pick out appropriate verbs with which he may put the Hellenised objects around him, so to speak, into motion, and hold a conversation with a fellow-student trained to the colloquial method, or with himself, *solus cum solo*, if he can find no partner in his colloquial exercise.

I. MAN AND HIS BELONGINGS

(1) THE BODY

Appetite, *θρεξις*, -*εως*, ḡ.
Arm, *βραχίων*, -*ονος*, ḍ.

Bandy-legged, *βλαισός*, -ḡ, -bν.
Blind, *τυφλός*, -ḡ, -bν.
Bosom, *στήθος*, -*εος*, τb.
Bowels, *τὰ ἔντερα*.
Boy, *παις*, *παιδός*, ḍ.
Bread, *ἄρτος*, ḍ.
Breakfast, *ἀριστον*, τb.
Breast, *στέρνον*, τb.
Breath, *πνεῦμα*, -*ατος*, τb.
Butter, *βούτυρον*, τb.
Button up, to, *κομβοῦμαι*.

Cake, *πέμπα*, -*ατος*, τb.
Choke, trans., *πνίγω*, -*ξω*.
Cough, *βήξ*, -*χός*, ḍ or ḡ.
Creep, to, *έρπενζω*.

Dessert, *τραγήματα*, τά.
Digested, easily, *εύκατέργαστος*, -*ον*.
Digestion, *κατέργαστα*, ḡ.

Dinner, *δεῖπνον*, τb.
Disease, *νόσος*, ḡ.
Drink, *πόμα*, -*ατος*, τb.
Drink, to, *πίνω*.
Dyspepsia, *δυσπεψία*, ḡ.

Ear, *οὖς*, *ώτος*, τb.
Eat, to, *έσθιω*.
Elbow, *άγκών*, -*ῶνος*, ḍ.
Erect, *όρθος*, -ḡ, -bν.
Excrement, *τὰ περισσώματα*.
Eye, *οφθαλμός*, -*οῦ*, ḍ.

Face, *πρόσωπον*, τb.
Fat, *παχύς*, -*εῖα*, -*ύ*.
Fever, *πυρετός*, ḍ.
Food, *βρῶμα*, -*ατος*, τb.
Foot, *πούς*, *ποδός*, ḍ.
Forehead, *μέτωπον*, τb.
Gout, *ποδάγρα*, ḡ.
Gums, *οὐλα*, τά.
Hair, *θρίξ*, *τριχός*, ḡ.

Head, κεφαλή, ἡ.	Porridge, πόλτος, -ου, ὁ.
Health, ύγεια, ἡ.	Pudding, φυστῆ, -ῆς, ἡ.
Heel, πτέρνα, -ης, ἡ.	Rheumatism, φευματισμός, -οῦ, ὁ.
to kick with the heel, λακτίζω.	Run, to, τρέχω.
Hungry, to be, πεινάω.	
Hungry, to be very, λιμώττω.	
Inflammation, φλέγμα, -ατος, τό.	
Jaw, γνάθος, ἡ.	
Knee, γόνυ, -ατος, τό.	
Lament, to, πενθέω.	
Laugh, to, γελάω.	
Leg, σκέλος, -εος, τό.	
Limp, to, χωλεύω.	
Lip, χεῖλος, -εος, τό.	
Lungs, πνεύμαν, -ονος, ὁ.	
Meagre, λιχνός, -ή, -όν.	
Mouth, στόμα, -ατος, τό.	
Muscle, μυς, μυός, ὁ.	
Nail, δυνξ, -υχος, ὁ.	
Neck, τράχηλος, ὁ.	
Nose, βίς, -ινός, ἡ.	
to turn up the nose, μυκτηρίζω.	
to blow the nose, ἀπομύσσο-	
μαι.	
Pain, δδίνη, -ης, ἡ.	
Palsy, παράλυσις, -εως, ἡ.	
Paunchy, φύσκων, -ωνος, or γάσ-	
τρων, -ωνος, ὁ.	
Pleasure, ήδονή, -ῆς, ἡ.	
Belt, σωστήρ, -ῆρος, ὁ.	Curl, βόστρυχος, ὁ.
Bonnet, πιλίδιον, -ου, τό.	
Boots, κόθορνος, -ου, ὁ.	
Bracelet, ψέλλιον, τό.	Dress, σκευή, -ῆς, ἡ.
Breeches, ἀναξυρίδες, -ων, αι.	Dress, to, ἐνδύομαι, ἀμφιβάλλομαι.
Buckle, περόνη, -ης, ἡ.	
Clothes, ἔσθῆς, -ῆτος, ἡ.	Garter, περισκελίς, -ίδος, ἡ.
Coat, λιμάτιον, τό.	Glove, χειρὶς, -ίδος, ἡ.
Cosmetic, φάρμακον, τό.	Gown, a lady's, πέπλος, ὁ.
	Greatcoat, περιβόλαιον, -ου, τό.

(2) DRESS

Hat, πέτασος, -ου, δ.	Shoe-tie, ιμάς, -άντος, δ.
Necklace, περιδέραιον, τό.	Slippers, βλαυτίον, τό.
Plaid, χλαμύς, -ύδος, ḡ.	Stick, βακτηρία, ḡ.
Shirt, χιτών, -ώνος, δ.	Umbrella, σκιάδειον, τό.
Shoe, ύπόδημα, -ατος, τό.	Undress, to, αποδύομαι.
	Veil, καλύπτρα, ḡ.

(3) CHARACTER AND CONDUCT

Bashful, to be, δυσωπούμαι.	Learned, πολυμαθής, -ές.
Benevolence, φιλοφροσύνη, ḡ.	Parsimonious, φειδωλός, -ή, -όν.
Braggadocio, ἀλαζών, -όρος, δ.	Prig, κουψιοπρεπής, δ.
Brave, ἀνδρεῖος, -α, -ον.	Prudent, φρόνιμος, -η, -ον.
Careless, ράθυμος, -ον.	Rash, προπετής, -ές.
Cautious, εὐλαβής, -ές.	Religious, εὐσεβής, -ές.
Clever, εύμαθής, -ές.	Rude, ἀγροκός, -ή, -όν.
Cowardly, δειλός, -ή, -όν.	Sensible, νουνεχής, -ές.
Cunning, ποικίλος, -η, -ον.	Shameless, ἀναιδής, -ές.
Dandy, καλλωπιστής, -οῦ, δ.	Snort, to, βριμάομαι.
Diligent, φιλόπονος, -ον.	Squander, to, σπαθάω.
Foolish, ἥλιθιος, -α, -ον.	Superstitious, δεισιδαλμων, -ον.
Gambler, κυβευτής, -οῦ, δ.	Swindler, φέναξ, -άκος, δ.
Gentle, πρᾶος, -εῖα, -ον.	Thrifty, φειδωλός, -ή, -όν.
Handsome, εὐειδής, -ές.	Ugly, αἰσχρός, -ά, -όν.
Haughty, to be, βρενθύμαι.	Vain, κενόδοξος, -ον.
High-minded, μεγαλόφρων, -ονος.	Well-mannered, κόσμος, -α, -ον.
Lazy, νωθρός, -ά, -όν.	Worship, to, προσκυνέω.

II. THE HOUSE AND ITS BELONGINGS

Basket, κάλαθος, -ου, δ.	Box, λάρναξ, -άκος, ḡ.
Bath, λουτρών, -ώνος, δ, or βαλανέιον, τό.	Bread, loaf of, ἄρτος, δ.
Bed, κοίτη, ḡ, or κράβατος, δ.	Bread, roll of, ἄρτιδιον, τό.
Bed-clothes, στρώματα, τά.	Bust, προτομή, ḡ.
Bedroom, κοιτών, -ώνος, δ.	Cage, κλωβός, δ.
Bell, κώδων, -ώνος, δ.	Candlestick, λυχνία, ḡ.
Bellows, φύσα, -ης, ḡ.	Carpet, τάπης, -ητος, δ.
Book, βιβλος, -ου, ḡ.	Cellar, λάκκος, δ.
Bottle, δσκος, δ.	Chair, ξδρα, ḡ.

Chest, κλιστή, ḡ.
 Chimney, καπνοδόκη, ḡ.
 Cistern, δεξαμενή, ḡ.
 Clock, ώρολόγιον, τό.
 Closet, διαιτα, ḡ.
 Cook, μάγειρος, ḍ.
 Court-yard, αδλή, ḡ.
 Cover, or lid, ἐπίθημα, -atos, τό.
 Cradle, λίκνον, τό.
 Cup, κύλιξ, -icos, ḡ.
 Curtain, παραπέτασμα, -atos, τό.
 Dining-room, δειπνητήριον, τό.
 Door, θύρα, ḡ.
 Ewer, πρόχοος, ḡ.
 Fire, πῦρ, τό.
 Flask, λήκυθος, ḡ.
 Floor, δάπεδον, τό.
 Foot-stool, ύποπόδιον, τό.
 Foundation, θεμέλιον, τό.
 Garret, ὑπερῷον, τό.
 Hearth, ἐσχάρα, ḡ.
 Ink, μέλαν, -άνος, τό.
 Inkstand, μελανοδοχεῖον, τό; καλαμάριον, τό.
 Jar, πίθος, ḍ.
 Kettle, λέβης, -ητος, ḍ.
 Kitchen, μαγειρεῖον, τό.
 Lamp, λαμπάς, -άδος, ḡ.
 Lavatory, ἀποπατήριον, τό.
 Library, βιβλιοθήκη, ḡ.
 Lobby, πρόδομος, ḍ.
 Lumber-room, γρυποδόκη, ḡ.
 Maid-servant, θεράπαινα, ḡ.

Master of the house, δεσπότης,
 -ον, ḍ.
 Mirror, κάτοπτρον, τό.
 Mistress, δέσποινα, ḡ.
 Nurse, τροφός, ḍ, ḡ.
 Pail, γανλός, ḍ.
 Pane, πλάξ, -ακός, ḡ.
 Paper, χάρτης, -ον, ḍ.
 Parlour, ασπαστικόν, τό.
 Pen, κάλαμος, ḍ.
 Pencil, γραφίς, -ίδος, ḡ.
 Picture, πίναξ, -ακος, ḍ.
 Pillow, ὑποκεφάλαιον, τό.
 Poker, σκάλενθρον, τό.
 Porch, στοά, -ᾶς, ḡ.
 Portrait, εἰκών, -όνος, ḡ.
 Pot, an earthen, χύτρα, ḡ.
 Roof, ὁροφή, ḡ.
 Room, οίκημα, -ατος, τό.
 Screen, σκέπη, ḡ.
 Servant, οἰκέτης, -ου, ḍ.
 Shake-down, στιβάς, -άδος, ḡ.
 Shelf, θηκίον, τό.
 Shovel, λίστρον, τό.
 Sofa, κλίνη, ḡ.
 Stairs, κλίμαξ, -ακος, ḡ.
 Statue, ἄγαλμα, -ατος, τό.
 Storeroom, ταμεῖον, τό.
 Story, στέγη, ḡ.
 Study, a, φροντιστήριον, τό.
 Table, τράπεζα, ḡ.
 Tongs, πυράγρα, ḡ.
 Towel, χειρόμακτρον, τό.
 Vessel, ἀγγεῖον, τό.
 Wardrobe, ιματιοφυλάκιον, τό.
 Wash-hand basin, χέρνιβον, τό.
 Window, θυρίς, -ίδος, ḡ.

III. THE TOWN AND ITS BELONGINGS

Abbey, <i>κοινόβιον, τό.</i>	Hotel, <i>πανδοκεῖον, τό.</i>
Advocate, <i>συνήγορος, ὁ.</i>	House, <i>οἶκος, ὁ.</i>
Alderman, <i>σύνεδρος, ὁ.</i>	
Alley, <i>see Lane.</i>	
Baker, <i>ἄρτοποιος, ὁ.</i>	Infirmary, <i>νοσοκομεῖον, τό.</i>
Bank, <i>τράπεζα, ἡ.</i>	Judge, <i>κριτής, -οῦ, ὁ, or δικαστήλος, ὁ.</i>
Barracks, <i>στρατόπεδον, τό, or σκηνή, ἡ.</i>	Lamp, <i>λαμπτάς, -άδος, ἡ.</i>
Bazaar, <i>παντοπώλιον, τό.</i>	Lane, or close, <i>λαίρα, ἡ.</i>
Beadle, <i>see Verger.</i>	Laundry, <i>πλυνθές, ὁ.</i>
Bell, <i>κώδων, -ωνος, ὁ.</i>	Market-place, <i>ἀγορά, ἡ.</i>
Bishop, <i>ἐπίσκοπος, ὁ.</i>	Mason, <i>λιθοδόμος, ὁ.</i>
Bookseller, <i>βιβλιοπώλης, -ου, ὁ.</i>	Mayor, <i>πολιάνθρος, ὁ, or δήμαρχος, ὁ.</i>
Bookseller's shop, <i>βιβλιοπωλεῖον, τό.</i>	Monument, <i>μνημεῖον, τό.</i>
Brick, <i>πλινθίον, τό.</i>	Night-watch, <i>νυκτοφύλαξ, -ακος, ὁ.</i>
Bridge, <i>γέφυρα, ἡ.</i>	Palace, <i>ἄνάκτορον, τό.</i>
Butcher, <i>κρεουργός, ὁ.</i>	Park, <i>παράδεισος, ὁ.</i>
Canal, <i>δχετός, ὁ.</i>	Pastry-cook, <i>πεμματουργός, ὁ.</i>
Carpenter, <i>ξυλουργός, ὁ.</i>	Pillar, <i>στῦλος, ὁ.</i>
Castle, <i>άκροπολις, -εως, ἡ, or φρούριον, τό.</i>	Policeman, <i>περίπολος, ὁ, or τοξότης -ου, ὁ.</i>
Cathedral, <i>καθέδρα, ἡ.</i>	Poor-house, <i>πτωχοδοχεῖον, τό.</i>
Chapel, <i>σηκός, ὁ.</i>	Post-office, <i>ταχυδρομεῖον, τό.</i>
Church, <i>ἐκκλησία, ἡ.</i>	Preacher, <i>ιεροκήρυξ, -υκος, ὁ.</i>
Churchyard, <i>πολυανδρίον, τό.</i>	Prison, <i>δεσμωτήριον, τό.</i>
Clergyman, <i>κληρικός, ὁ.</i>	Provost, <i>πρύτανις, -εως, ὁ.</i>
Concert, <i>ξυναυλία, ἡ.</i>	Railway, <i>σιδηρόδρομος, ὁ.</i>
Confectioner, <i>πλακουντοποιός, ὁ.</i>	Revenue, <i>πρόσοδοι, αἱ.</i>
Council, <i>βουλή, ἡ.</i>	
Councillor, <i>βουλευτής, -οῦ, ὁ.</i>	
Court-house, <i>δικαστήριον, τό.</i>	
Deacon, <i>διάκονος, ὁ.</i>	Scavenger, <i>κοπρολόγος, ὁ.</i>
Dispensary, <i>φαρμακεῖον, τό.</i>	School, <i>διδασκαλεῖον, τό.</i>
Draper, <i>δθωνιοπώλης, -ου, ὁ.</i>	Shoemaker, <i>ὑποδηματοποιός, ὁ.</i>
Elder, <i>πρεσβύτερος, ὁ.</i>	Shop, <i>καπηλεῖον, τό.</i>
Grocer, <i>άρωματοπώλης, -ου, ὁ.</i>	Station, <i>σταθμός, ὁ.</i>
Groom, <i>Ιπποκόμος, ὁ.</i>	Statue, <i>ἀνδριάς, -άντος, ὁ.</i>
Horse, <i>ἵππος, ὁ.</i>	Steeple, <i>κωδωνοστάσιον, τό.</i>
	Store, <i>ἀποθήκη, ἡ.</i>
	Street, <i>δδός, ἡ.</i>
	Suburbs, <i>προαστεῖον, τό.</i>

Tailor, <i>ιματιουργός</i> , δ.	University, <i>πανεπιστήμον</i> , τβ.
Taxes, <i>τέλη</i> , τά.	Verger, <i>ραβδοῦχος</i> , δ.
Town-clerk, <i>γραμματεύς</i> , -έως, δ.	Waiter, <i>ὑπηρέτης</i> , -ου, δ.
Town-hall, <i>ἀρχεῖον</i> , τβ, or <i>πρυτανεῖον</i> , τβ.	

IV. THE COUNTRY AND ITS BELONGINGS

Adder, <i>ξιδνα</i> , ḡ.	Farmer, <i>γεωργός</i> , δ.
Apple, <i>μῆλον</i> , -ου, τό.	Fence, <i>φραγμός</i> , δ.
Ass, <i>δνος</i> , δ and ḡ.	Fern, <i>πτερίς</i> , -ίδος, ḡ, or <i>πολυπόδιον</i> , τβ.
Barn, <i>σιτοβολών</i> , -ώνος, δ.	Ferry, <i>πορθμέῖον</i> , τό.
Bay, <i>κόλπος</i> , δ.	Field, <i>άγρός</i> , δ.
Bay tree, <i>δάφνη</i> , ḡ.	Fir, <i>πλατυς</i> , -υος, ḡ.
Bean, <i>κύαμος</i> , δ.	Flower, <i>ἄνθος</i> , -εος, τό.
Beech, <i>φηγός</i> , ḡ.	Foam, <i>άφρός</i> , δ.
Beetle, <i>κάνθαρος</i> , δ.	Fountain, <i>πηγή</i> , ḡ.
Berry, <i>κόκκος</i> , -ου, δ.	Fox, <i>άλωπηξ</i> , -εκος, ḡ.
Birch, <i>σημύδα</i> , ḡ.	Frog, <i>βάτραχος</i> , δ.
Bird, <i>δρυς</i> , -ίθος, δ and ḡ.	Furrow, <i>θυμος</i> , δ.
Blossom, <i>ἄνθη</i> , -ης, ḡ.	Garden, <i>κήπος</i> , δ.
Branch, <i>κλάδος</i> , δ.	Goat, <i>τράγος</i> , δ.
Brier, <i>ραχός</i> , -οῦ, ḡ.	Goose, <i>χήν</i> , -ός, δ.
Brook, <i>ρύαξ</i> , -άκος, δ.	Gooseberry, <i>άγριοσταφύλη</i> , ḡ.
Bull, <i>ταῦρος</i> , δ.	Grape, <i>βότρυς</i> , -υος, δ.
Cabbage, <i>κράμβη</i> , ḡ.	dried, <i>σταφίς</i> , -ίδος, ḡ.
Calf, <i>μόσχος</i> , δ.	Grass, <i>πόδα</i> , ḡ.
Clay, <i>κέραμος</i> , δ.	Grove, <i>ἄλσος</i> , -εος, τό.
Clod, <i>βῶλος</i> , ḡ.	
Clover, <i>τρίφυλον</i> , τό.	Harvest, <i>θερισμός</i> , δ.
Cock, or hen, <i>ἀλεκτρυών</i> , -όνος, δ	Hawk, <i>ἰέραξ</i> , -άκος, δ.
or ḡ.	Heath, <i>ἐρέκη</i> , ḡ.
Colt, <i>πῶλος</i> , δ.	Hedgehog, <i>ἐχῖνος</i> , δ.
Cottage, <i>καλύβη</i> , -ης, ḡ.	Hill, <i>λόφος</i> , δ.
Cow, <i>βοῦς</i> , <i>βούς</i> , ḡ.	Horse, <i>ἴππος</i> , δ.
Cow-house, <i>βούσταθμον</i> , τό.	Hunter, <i>κυνηγός</i> , δ.
Dike, <i>χῶμα</i> , -ατος, τό.	Ivy, <i>κισσός</i> , δ.
Ditch, <i>τάφρος</i> , ḡ.	Lake, <i>λίμνη</i> , ḡ.
Dog, <i>κύων</i> , -ύος, δ and ḡ.	Lamb, <i>άμνος</i> , δ.
Dove-cot, <i>περιστερών</i> , -ώνος, δ.	Lane, <i>λαύρα</i> , ḡ.
Drain, <i>όχετός</i> , δ.	Laurel, <i>δάφνη</i> , ḡ.
Duck, <i>νῆστρα</i> , -ης, ḡ.	Leaf, <i>φύλλον</i> , τό.
Dung, <i>κόπρος</i> , -ου, ḡ.	Lily, <i>κρίνον</i> , τό.
Dunghill, <i>κοπρών</i> , -ώνος, δ.	white, <i>λείριον</i> , τό.

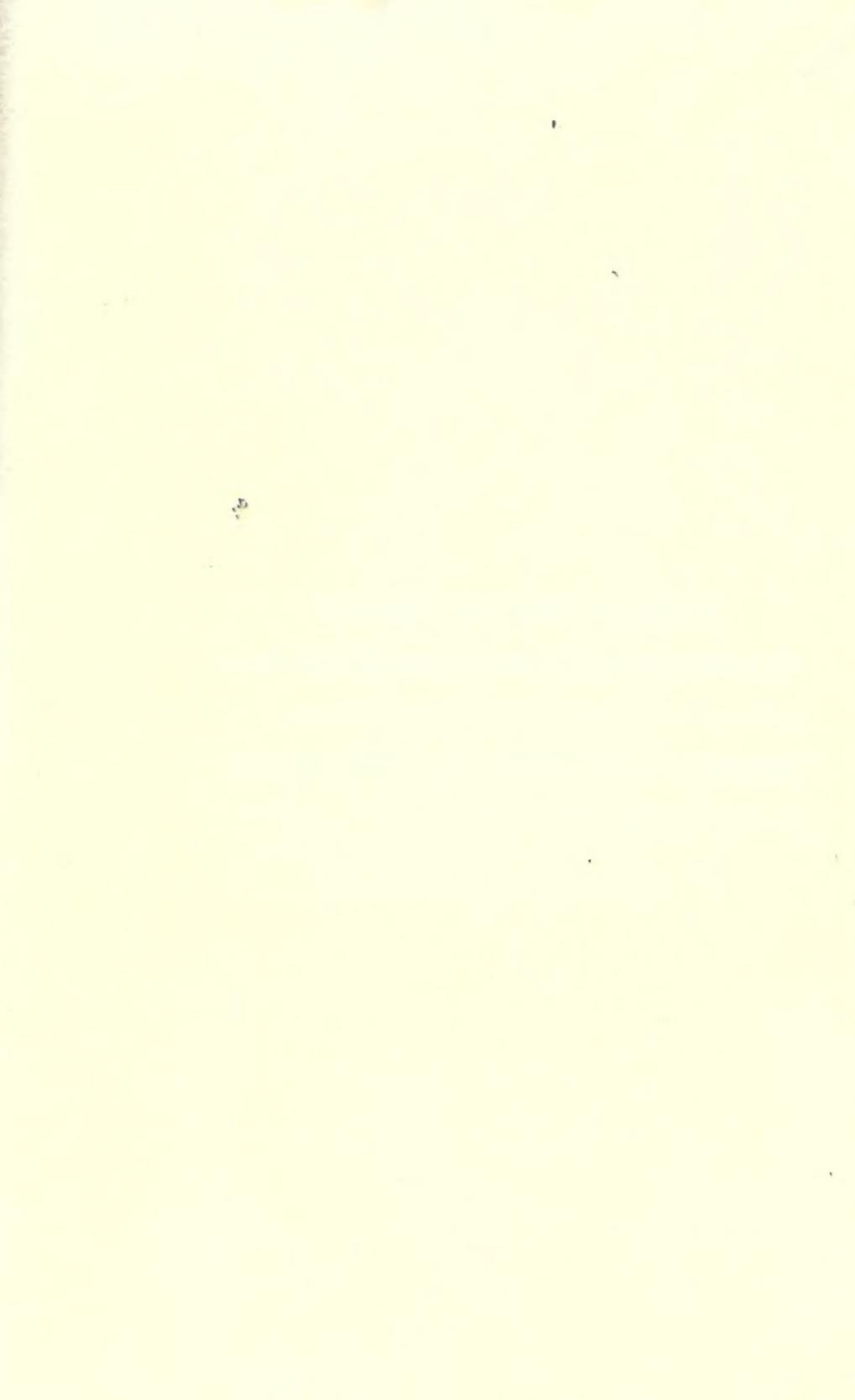
Marsh, <i>τέναγος</i> , τό.	Root, <i>ῥίζα</i> , ḡ.
Meadow, <i>λειμών</i> , -ῶνος, δ.	Rose, <i>ῥόδον</i> , τό.
Mine, <i>μέταλλον</i> , τό.	Rush, <i>σχοῖνος</i> , δ.
Mole, <i>σπάλαξ</i> , -ακος, ḡ.	
Mountain, <i>δρός</i> , τό.	Sand, <i>ψάμμος</i> , ḡ.
Mud, <i>πῆλος</i> , δ.	Settler, <i>κληροῦχος</i> , δ.
Mule, <i>ἡμίονος</i> , ḡ.	Sheep, <i>πρόβατον</i> , τό.
Nursery, <i>φυτώριον</i> , τό.	Shrub, <i>θάμνος</i> , δ.
Oak, <i>δρῦς</i> , δρύος, ḡ.	Slope, <i>κλῖμα</i> , -ατος, τό.
Ox, <i>βοῦς</i> , βοός, δ, ḡ.	Spade, <i>σκαπάνη</i> , ḡ.
Pea, <i>πίσος</i> , δ.	Stable, <i>ἱππών</i> , -ῶνος, δ.
Peacock, <i>ταΐνη</i> , -ῶνος, δ, or <i>ταΐς</i> , ταῖ.	Straw, <i>κάλαμος</i> , δ.
Pear, <i>δυγχνή</i> , ḡ.	Strawberry, <i>χαμοκέρασον</i> , τό.
Pen, or fold, <i>σηκός</i> , δ.	
Pig, <i>ὤς</i> , ὄσ, δ and ḡ.	Thicket, <i>δενδρών</i> , -ῶνος, δ.
Pigeon, <i>περιστερά</i> , ḡ.	Thorn, <i>ἄκανθη</i> , ḡ.
Pig-sty, <i>συφεός</i> , δ.	Toad, <i>φρύνη</i> , ḡ.
Plough, <i>ἄροτρον</i> , τό.	Torrent, <i>χειμάρρους</i> , δ, or <i>χαράδρα</i> ḡ.
Potato, <i>γηώμηλον</i> , τό.	
Precipice, <i>κρημάδης</i> , δ.	Tree, <i>δένδρον</i> , τό.
Rabbit, <i>κύνικλος</i> , δ.	Trout, <i>χρωτόψαρον</i> , τό.
Rake, <i>ἄμη</i> , ḡ.	
Ravine, <i>φάραγξ</i> , -γος, ḡ.	Valley, <i>ἄγκος</i> , -εος, τό.
River, <i>ποταμός</i> , δ.	Village, <i>κώμη</i> , -ης, ḡ.
Rock, <i>πέτρα</i> , ḡ.	
	Wag-tail, <i>τροχίλος</i> , δ.
	Well, <i>φρέαρ</i> , -ατος, τό.
	Worm, <i>σκώληξ</i> , -ηκος, δ.

THE END

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